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# STUDIES IN STICHOMYTHIA

A DISSERTATION

SUBMITTED TO THE FACULTY OF THE GRADUATE SCHOOL OF ARTS  
AND LITERATURE IN CANDIDACY FOR THE DEGREE  
OF DOCTOR OF PHILOSOPHY

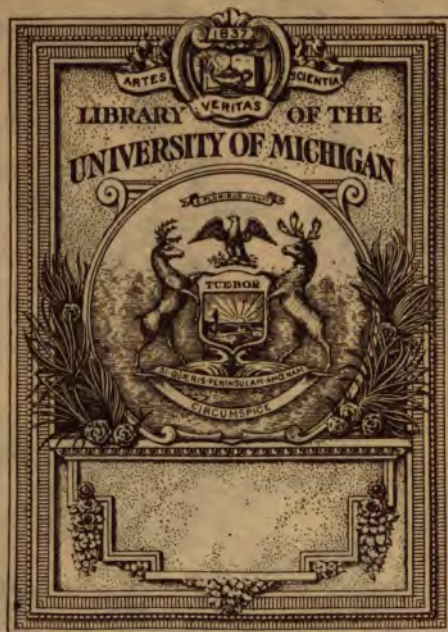
(DEPARTMENT OF GREEK)

BY

JOHN LEONARD HANCOCK

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## PREFACE

The following dissertation aims to be a grouping of facts, not new to humanist scholars in the several fields, into a comprehensive treatment, a non-technical presentation of a literary subject concerning which, too often, knowledge is taken for granted. Problems of philology and text criticism are only incidental to its main purpose. The chapters on drama subsequent to the Greek and Latin are admittedly from the layman's point of view. The chapter on particles and stylistic devices is distinct in treatment from the rest. The dissertation differs, in this avoidance of technicalities and in the extent of literature considered, from the only notable work on the subject known to me, *Die Stichomythie in der griechischen Tragödie und Komödie, ihre Anwendung und ihr Ursprung*, by Adolf Gross (Berlin, 1905). His treatment is more objective than subjective, and reference lists add to the value of his book. In the many places where our discussions overlap, note has been made of the fact in footnotes. I must differ from him in his thesis that stichomythia developed from choral responsion, while admitting the considerable part such musical symmetry must have played. Maccari, in a little pamphlet, *Stichomythica* (Urbini, 1911), has touched (rather gropingly) on the place of stichomythia in comedy, an interesting topic but outside the limits of this dissertation. The few earlier papers and monographs on the whole subject are either attempts to restore absolute symmetry in line-dialogue by text revisions, or are too vaguely general as compared with the modern treatment of Gross.

The subject was suggested to me by Professor Paul Shorey, and has been carried on at all stages under his guidance, my appreciation of which I wish here to record.

J. LEONARD HANCOCK

UNIVERSITY OF ARKANSAS  
September, 1916



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## INTRODUCTION

In its perfected and unbroken form Greek stichomythia is a growth which could never have been achieved elsewhere. Oriental subtlety of expression combines with occidental conciseness of phrase in a symmetry which owes its inspiration to Greek love of balance and formal beauty.<sup>1</sup> This symmetry reaches its climax in stichomythia but is not unique here, for we see it evident<sup>2</sup> in choral responsion in the drama,<sup>3</sup> in the primitive songs and children's rhymes (though this is true in all lands), in the balanced clauses invented and delighted in by the Greek rhetoricians, in amoeban verse—though this may be only an echo of dramatic line-dialogue. So, too, the love of subtlety is apparent—and from the earliest times expressed in the concise phrase—in the early *γνῶμαι* of the sages,<sup>4</sup> the traditional and characteristic responses of oracles, the quibbles of the Sophists, the artifices of professional law-court speeches, and even in language forms and inflections, and the large use of particles and idioms. Just so in English, slang adopts the subtlest, most metaphorical, yet most concise phraseology.

But all this brevity and cleverness is really only a weapon for the agonistic spirit which motivates most of the stichomythia and pervades all Greek literature. The earliest and greatest epic poem centered about a quarrel. The first book of the *Iliad* is a very agonistic dramatic extract, lacking only stichomythic parts to give it the general form of a scene from an Attic play. The traditional contest between Hesiod and Homer<sup>5</sup> is a curious addition to the list of agonistic literature. It is mentioned—and usually with entire confidence—by a dozen writers, including Varro (*ap.* Gellius), Dio Chrysostom, Plutarch, and Lucian. According to Kirchoff<sup>6</sup> this odd literary forgery dates back to Alcidas of Elea, the opponent of Isocrates, in a fragment of whose *Μουσείον*

<sup>1</sup> Gross, pp. 95 ff.

<sup>2</sup> Perhaps also in the dithyramb; cf. *Bacchyl.* 18, a lyric dialogue.

<sup>3</sup> More or less true of the proverbs of all nations.

<sup>4</sup> Müller and Donaldson, *History of the Literature of Ancient Greece*, I, 418: "The arrangement of the dialogue is remarkable for that studious attention to regularity and symmetry which distinguishes Greek art."

<sup>5</sup> Rzach, *Wiener Studien*, XIV, 139-44.

<sup>6</sup> *Sitzungsberichte d. Berl. Akad.*, XCII, 865-91.

Petrie found part of the 'Αγών. In other words, as early as the latter half of the third century before Christ this poetical contest was produced and accepted as a reasonable thing. Surely, then, as a basis for this belief there must have been other poetical contests of this nature in Greece. Some suggestion may have come from the contest between Aeschylus and Euripides in the *Frogs*, yet the spirit and the method here are essentially different. The 'Αγών is not a contest in art between two masters of poetry, but a clash of wits, a quibbling over meanings of words and phrases. It appealed, not to Greek love of truth, but to Greek love of a clever debate.

After the placid didacticism of Hesiod and the elegiac poets (unless we except Xenophanes) the agonistic spirit crops out again in the bitter iambs of Archilochus and Hipponax, but it was limited by its form. In drama, however, both tragedy and comedy, it came into its own. The very nature of drama involves the conflict of wills or personalities. In the growth of tragedy from the dithyramb, this, to us, very obvious fact was overshadowed by the prominence of the chorus and the lack of emphasis upon the plot. But by the time of Aeschylus the agonistic element in a play was the central interest. Even in the *Supplices* this is true, perhaps even in the *Persae*, though here the conflict is rather within ourselves, between our exultation and our sympathy. In the *Supplices* there is but one agonistic stichomythia; in the *Persae*, none at all which might be strictly so called; yet in the *Prometheus*, the *Septem*, and the *Oresteia* they are common. The beginnings of comedy certainly involve agonistic elements, especially in the rude play of wits of the speeches ἐξ ἀμύτης. A good part of the fun of comedy lies in the exaggerations and the piled-up epithets of characters matched against each other. More than that, the skeleton of every Aristophanic play has as its backbone an ἀγών between two ideas represented as a rule by the two principal actors, or, better, for and against the absurd idea or scheme proposed by one party. Take this ἀγών away and you would have no more plot than in a modern comic opera.

Meanwhile in the field of prose the argumentative instinct was proving an important factor. Granting that the spirit of inquiry and the love of truth were at the root of Greek philosophy, we must yet recognize that the fondness for debate *per se* was an efficient cause of the rapid and extensive growth of that study. Even Socrates did not hesitate to use specious arguments and to quibble over meanings of words or phrasings of sentences, provided that it led to a realization of the imperfections of existing definitions. Indeed he delighted in argu-

ing with the man wise in his own eyes for the mere satisfaction of non-plussing him, with or without progress toward truth. That this was true of the rhetoricians and the Sophists is perhaps the best founded of the charges against them. 'Just so now the complaint is often made that college debating trains men to care nothing for the truth, but everything for outwitting the opponent. Yet the Sophists merely exaggerated the popular Greek tendency and themselves became unpopular simply because of their over-cleverness. In the law courts of Athens we see a less exaggerated but clearly marked form of the same agonistic spirit. It is hard for us to imagine a state of things in which men count it a privilege to sit on the jury, yet more than 10 per cent of Athenian citizens were drawn annually and listened with pleasure—possibly with judgment—to the pleadings of plaintiff and defendant. That jury service became a vocation for some enthusiasts is clear from even the humorous exaggeration of Aristophanes' *Wasps*. It is equally hard to imagine the professional lawyer out of existence and each man his own advocate, yet it is merely a manifestation of the same instinct.

In the pastoral verse of Theocritus and his imitators the stichomythic form is evidently an affectation. In the fourth Idyl of Theocritus the dialogue is one of question and answer only. In the eighth, Daphnis and Menalcas very deliberately work up to their contest of skill:

6. *M.*: μυκητᾶν ἐπίουρε βοῶν Δάφνι, λῆς μοι δέισαι;  
 φამί τυ νικασεῖν ὅσον θέλω αὐτὸς δεῖδων.  
 9. *D.*: ποιμὴν εἰροπόκων δίων, συρικτὰ Μενάλκα,  
 οὔποτε νικασεῖς μ', οὐδ' εἴ τι πάθοις τὺ γ' δεῖδων.  
*M.*: χρήσθεις ὦν ἐσιδεῖν; χρήσθεις καταθεῖναι ἀελον;  
*D.*: χρήσθω τοῦτ' ἐσιδεῖν, χρήσθω καταθεῖναι ἀελον.  
*M.*: καὶ τίνα θησεύμεσθ' ὅτις ἀμῖν ἄρκιος εἴη;  
*D.*: μύσχον ἐγὼ θησῶ· τὸ δὲ θὲς ἰσομάτορα ἀμνόν.  
 25. *D.*: ἀλλὰ τίς ἄμμε κρινεῖ; τίς ἐπάκοος ἔσσεται ἀμέων;

In other words, the natural *ἀγών* is here formalized.<sup>1</sup> In the twenty-second, the *Hymn to the Dioscuridae*, we find a more natural and so more spirited quality in the dialogue between Polydeuces and Amycus:

54. *P.*: χαῖρε ξεῖν', ὅτις ἐσσί. τίνες βροτοί, ὦν ὁδε χῶρος;  
*A.*: χαίρω πῶς, ὅτε γ' ἄνδρας ὄρω, τοὺς μὴ πρὶν ὄπωπα;

<sup>1</sup> So in Vergil's third Eclogue, which is, of course, in imitation of the fifth and eighth of Theocritus.

*P.: θάρσει· μήτ' ἀδίκους, μήτ' ἐξ ἀδίκων φόβι λείσσειν.*

*A.: θαρσέω· κῶνις ἐκ σεῦ μὲν διδάσκεισθαι τόδ' ἔοικεν.*

continuing in the same tone and form through vs. 74.

With this brief review of the elements of stichomythia in other literature and literary origins (leaving Platonic dialogue for more detailed treatment in a later chapter), we are prepared for the study and analysis of true dramatic line-dialogue.

## CHAPTER I

### STICHOMYTHIA IN THE GREEK DRAMA

Writers have differed and will differ as to a precise definition of stichomythia. Pollux<sup>1</sup> gave the first and narrowest: στιχομυθεῖν δὲ ἔλεγον τὸ παρ' ἐν λαμβείων ἀντιλέγειν, καὶ τὸ πρᾶγμα στιχομυθίαν. The latest and most satisfactory formal definition known to me is given by Gross: ". . . eine Stichomythie [ist] vorhanden wenn beide Personen, die sich unterhalten, entweder immer je einen Vers sprechen oder immer zwei Verse, was man auch Distichomythie nennen kann, oder immer nur Halbverse, was man . . . Antilabae nennt."<sup>2</sup> This limits the term rightly in the classical drama and its modern imitations to the dialogue parts. Choral responsion, if akin, has acquired a different character through its different associations. The word "stichomythia," loosely used, covers all balanced lines or half-lines or distichs in dramatic dialogue, classical or post-classical, whether (in the latter case) imitation or native-born parallel. "Line-speech," subtle and forceful, is not Euripidean or Greek or classical, but a universal expression of keen minds. It is both a natural variety of conversation and a literary form. In modern literature we need to emphasize the latter, less-considered aspect. In Greek and Latin we must for the same reason keep well in mind the "natural" view.<sup>3</sup> This will help us to analyze the literary form and understand its development.

It needs no searching analysis to find as the motives for stichomythia the tendencies toward the agonistic, the subtle, and the symmetrical—tendencies which were especially marked among the Greeks. In the earliest plays of Aeschylus, in the latest "Dolly Dialogue" of our own day, these motives are equally apparent. Of course all three are not always noticeable in each passage. A question-and-answer stichomythia may be absolutely lacking in argument or hidden meaning, as is indeed the first one we meet, in Aeschylus' *Supplices*. A quarrel scene may be so bluntly phrased that it has no subtlety. Many Sophoclean passages are admirably agonistic and full of between-the-lines suggestion, and

<sup>1</sup> IV. 113.

<sup>2</sup> *Op. cit.*, p. 9.

<sup>3</sup> Pollux, it is true, gives his definition in a list of words descriptive of the actor's art, not in a list of literary forms, which may indicate that he thought of it as an approach to natural conversation rather than as a stilted literary symmetry.

yet are purposely a little unsymmetrical. Yet it is significant that those stichomythic passages in which all these motives are apparent are the ones which most satisfy us. True, a lively conversation is not thus symmetrical for longer than a few responses, but there is no denying the pleasure which such balance gives in the written dialogue, especially where the even lines of verse invite it. And if we moderns find pleasure in it, how much more must the Greeks, with their love for beauty and perfection of form. So closely linked are the three tendencies of which we speak that any theory which would dissociate them in the origin of stichomythia must fall, as much from inherent improbability as from lack of positive evidence antedating Aeschylus. The purpose, then, of the following analysis of stichomythia in the Greek dramatists is not to unearth origins, but to study types and tendencies.

Taking first the *Supplikes* as probably our oldest play, we find in it six passages of stichomythia.<sup>1</sup> The first (206-22), between Danaus and the chorus, his daughters, serves merely to give the stage setting and afford an opportunity for a tableau of the chorus grouped about the altar. It has no agonistic element, but combines in a way question and answer with parallel prayer to the gods, not in the emotional tone of the kommos, but in a calm, matter-of-fact way. It contains the trick of speech characteristic of stichomythic subtlety by which a word of the one speaker is picked up and emphasized by the other, but on the whole it is not subtle. The second (291-322) is also like a Euripidean prologue whose purpose is solely to give the hearers the previous story in outline. The Argive king questions the chorus to test their claim to Argive descent, and the story of Io and Aegyptus results. Even if, with Tucker, we make the chorus the questioner, the motive and purpose of the stichomythia are unchanged. Then after a little dialogue of more natural form comes a fourteen-line passage (333-46) in which the chorus urge the king to protect them, and he demurs—a touch of the agonistic. Note the argumentative γέ—five cases. Here, too, for the first time the arguments on both sides are expressed in gnomic and rather cryptic utterances. There follow a kommos and two speeches by the king with a choral interlude, and the chorus conclude their appeal by an enigmatic threat (455-68) to hang themselves if aid be not granted. Their riddling words, alternating with the king's repeated

<sup>1</sup> The style and structure are safer evidences than historical references. Tucker, however, finds in the Panhellenic spirit of the play reason to place it about 492, when an oriental attack was anticipated. Böckh, Müller, *et al.* assign it to 461 on political and historical grounds.

insistence that he does not understand, make a stichomythia very like some of Euripides'. Subtlety is here predominant and the feeling is in a measure agonistic. Again, at 504 they express a final flutter of fear at being left alone, a feeling that the king ridicules. Tucker makes the interchange of words here very subtle, but beyond a slight allegorical touch the dialogue is perfectly natural.<sup>1</sup> There is not a conflict of tempers or opinions here, merely one of desires. To that extent it is agonistic. Finally in 915-30 we find a line-dialogue between the angry king and the herald, of the type of our modern stichomythia—that is, a true quarrel scene. Words of the opponent are picked up and hurled back, forms of phrase are tauntingly echoed, charges give place to threats, all in the space of fifteen lines and without once running over a line or requiring a "stop-gap" verse.<sup>2</sup>

In the *Persae*, of 472 B.C., there are only a half-dozen lines of stichomythia in iambics, but there are two long passages in trochaic tetrameter. Both are purely question and answer for the sake of information. In the first (231-46) the chorus answer Atossa's innocent inquiries about Athens with a very natural effect, each answer suggesting the following question, but with no rivalry of wit or feeling. In the second (714-38), Atossa gives the ghost of Darius the sad outlines of Xerxes' defeat. Here, too, the eager questions and the balance in form of answer with question are perfectly natural. There is nothing agonistic in the passage. The four lines of stichomythia at 792 are riddling in character but otherwise not noteworthy, merely question and answer. The last seventy-five lines of the play consist of an antiphonal lament by Xerxes and the chorus of full strophic structure but with the speakers alternating in dialogue fashion. It has many tricks of language like those of stichomythia and might serve (together with the similar *Septem* 961-1004) as

<sup>1</sup> He translates:

*Chorus:* Why, how should an open lawn protect me?

*King:* Be sure we mean not to deliver you to birds of prey.

*Chorus:* But what if to foes more hateful than fell serpents?

*King:* Fair be thy speech, who thyself art spoken fair.

and expands: "*King:* 'Do not be alarmed; I am not about to put you at the mercy of your cousins, as men expose children to be carried off by birds of prey.' *Chorus:* 'Birds of prey! It is worse than that we fear; worse even than that most loathsome thing the serpent. What if you put us at the mercy of such foes as these?' *King:* 'Your speech is not courteous. I said I should not put you at their mercy, and you treat my promise with little respect. I give you fair words and I look to receive them.'" And Tucker adds: "This is very condensed, but not more so than many other passages of *στίχομυθία*."

<sup>2</sup> Cf. pp. 39 ff.

an argument *either* for the development of stichomythia from lyrics or for the influence of stichomythia on lyrics. Or better still, it shows the natural effect of mutual suggestion when two are speaking in alternation, either to each other or in lament.

In the *Seven against Thebes*, 467 B.C., the case is somewhat different. Of the four stichomythic passages, one (803-11) is mere question and answer for information, one (712-19) is argument, one (245-64) is the passage in which Eteocles berates the frightened chorus, and one (1042-53) is pure quarrel between Antigone and the Herald. Of the antiphonal chorus of the sisters (961-1004) the same is to be said as of the end of the *Persae*.

Next in date comes the *Oresteia* trilogy of 458 B.C. In the *Agamemnon* there are a large number of short stichomythic passages which may be characterized briefly. 268-81 would be mere question and answer for information but for the incredulity of the chorus which adds insistence to the words of Clytemnestra. 538-50, on the surface mere by-play, but giving a desired effect of gloomy mystery, has a touch of opposition in the riddling words of the chorus. The distichs of 629-35 are unmotivated question and answer. In 931-44 the air is charged with hostile feeling. There is a suppressed bitterness beneath the surface irritation which shows well in the gnomic phrases of 938 ff. and the repetition of γνώμην (932) and νίκην (942). 1202-13 is question and answer merely for information. 1246-55 is again an incredulous chorus, this time remonstrating with Cassandra instead of Clytemnestra as in 268-81. 1299-1312 continues in somewhat the same tone. In 1650-54, 1665-73 the chorus and Aegisthus wrangle in excited trochaic tetrameters, with which the play ends.

In the *Choephoroi* it is difficult to characterize definitely the passages, with the exception of one. In 106-23 the chorus instruct Electra how to make her vengeance prayer. Yet *she* really establishes the tendency of the thought by her questions.<sup>1</sup> So in 164-82 Electra leads an unsuspecting or doubting chorus to share in her own suspicions. Neither of these passages is explicitly agonistic, yet there is a matching of wits underlying both. In 212-25 Orestes convinces the doubting Electra of his identity in what might be called argument. 489-96 is a brief passage of antiphonal appeal to the gods in the tone of the long kommos pre-

<sup>1</sup> Verrall, *ad. loc.*: "Her purpose, as before, is to prompt and draw on the interlocutor, who is so far encouraged by applause as to venture half a step (vs. 116) without assistance and finally (vs. 120), not without pride, to complete the step and to take the lead."

ceding. There is balance but no opposition.<sup>1</sup> In 526-35, while the chorus tell Clytemnestra's dream, there is only a suggestion of opposition in the surprised interrupting verses of Orestes. 766-70, 774-82 are of practically the same type. In 1051-64 the chorus labor with the distraught Orestes in a series of double verses to which his insistence gives a slight tone of opposition. The one purely agonistic passage is 908-30, where Clytemnestra pleads with Orestes for her life. All the arts of ellipsis, balance, picking up of the opponent's words, gnomic utterance, etc., are here used.

The *Eumenides* is the most satisfactory play to analyze, for, because of its judicial setting, the stichomythic passages are sharply cut throughout.<sup>2</sup> The first (200-212) is vigorously agonistic. Apollo is driving the polluting Furies away from his sanctuary, and they accuse him of being *traveltros* in the murder of Clytemnestra. 225-29 is another bit of the same passage-at-arms, following Apollo's bitter speech and itself followed by a three-line declaration of rights by each party. In 418-36 Athena questions the Furies sharply as to their motives and evidently looks with disfavor on their cause. The tone is not so bitter as in the earlier passage, but the opposition is plain. 587-608 is a formal, judicial "agon" as the introduction, 583-86, avows. It is manifestly important in showing a motive for such amoebean passages. In 711-30 Apollo and the chorus exchange threats and counter-threats in distichs. 744-47 are four lines in the style of *Choephori* 489 ff., *q.v.* In 892-903 the Furies bargain with Athena for honors in case they yield.

I have left the *Prometheus* to the last because of the uncertainty whether this is an early play or a late edition, worked over in form, of the earlier production. The artificiality obvious in parts of the dialogue would add to the weight of argument favoring the latter view. Lines 39-83 are carefully balanced in the novel arrangement of one line to two, a method clearly affected, and cleverly so in that it reflects the moods of the two workers. There is a subtle opposition of these moods without an express opposition of words or ideas. In 246-58 the chorus ask for information. Prometheus' answers are defiant but not toward

<sup>1</sup> In regard to Gross's use (p. 96) of this passage and *Eumenides* 744-47 to support his theory that stichomythia arose from choral parts and gave rise to dialogue, note that this passage contains 23 lines of two- and three-line speeches in the same tone. That is, the character of choral responsion here enters into the iambs both in stichomythia and in unequal and longer speeches, as is at times perfectly natural.

<sup>2</sup> Note the connection in spirit between stichomythia and Athenian court practices. Cf. p. 3.

the chorus. It is merely his *atthadía* showing in all his speech. In 377-93 Prometheus rejects the offer of Oceanus to intercede with Zeus. There is a somewhat greater effect of personal defiance in this. In 515-21 there is no opposition except that Prometheus keeps his secret from the chorus. Likewise in 613-30 there is opposition only in the latter half, where Prometheus is unwilling to reveal to Io her future. In 756-79 we have merely a story told in alternate verses. In 928-37 the chorus are skeptical and inclined to give good advice, with a slight tone of opposition as the result. Finally, in 964-88 and 997-99 we have a strongly agonistic passage, quite artificial in form.

However unsatisfactory such a hasty analysis of the dialogue passages may be, it has at least a negative value. It shows us that from the material at hand we cannot deduce one, and one only, *original* motive for stichomythia. Any attempt along that line will be mere theorizing for the pleasure of advancing a theory. The positive value of our analysis is in showing the motives, both surface and subtle, which produce line-dialogue and are visible in it. Speaking broadly, we come back to the three main characteristics already mentioned, summed up best, perhaps, by Croiset, whose emphasis is placed rightly, I think, on the agonistic element.

Le type le plus caractérisé de ces parties d'entretiens, c'est ce qu'on nomme stichomythie: forme de dialogue singulièrement frappante, tout à fait comparable à un assaut d'armes, puisque le vers répond au vers comme une riposte instantanée répond à une attaque. Toute l'agilité de l'esprit grec y entre en jeu; la subtilité logique y vient en aide à la passion. Outre le don de l'expression fine et acérée, l'invention prompte des formules concises y fait merveille.<sup>1</sup>

In analyzing the stichomythic passages of Sophocles, we meet with a hindrance which in itself marks an advance in the use of dialogue. We no longer have a definite division between rhesis and line-dialogue; the one glides into the other through speeches of varying length, and two- or three-line speeches crop out in the stichomythia and break up the formal symmetry. As a result we get a far more natural effect but meet a real difficulty in determining the limits of the stichomythia proper. This freedom from formal constraint is greater in Sophocles' later than in his earlier plays. So marked is this, as we shall see, that comparative irregularity of dialogue should constitute one argument in determining the date of the uncertain plays. Wilamowitz<sup>2</sup> and Jebb<sup>3</sup>

<sup>1</sup> *Histoire*, III, 151.

<sup>2</sup> *Analecta Euripidea*, p. 195.

<sup>3</sup> Introductions to the *Electra* and the *Ajax*.

have already used as an evidence of comparative date the frequency of antilabé in the plays, but they went no farther, possibly because they distrusted this sort of evidence, probably because it had not occurred to them as being valuable. For the present, however, let us take the plays in the order in which Jebb placed them, the *Antigone* first, dated about 443 B.C.

Vss. 39-48 open with a distich spoken by Ismene, and if we keep vs. 46, *Antigone* has a distich at this point. Dindorf drops the line. It might easily have been added to explain the somewhat condensed thought in vs. 45, and, as it stands, slows up the passage decidedly. The lines of the stichomythia are rather closely bound together by continued constructions. The horror of Ismene at *Antigone's* proposal gives a slight spirit of contention. Vss. 78-92 start with two distichs and contain two others. The passage is decidedly more agonistic, as both sisters are determined. Vss. 215-22 end in a distich. There is no opposition; the chorus are submissive to Creon. There follows irregular dialogue between the guard and Creon in which single-line speeches occur; then, as usual just before the speakers conclude, comes a short passage of stichomythia, vss. 315-23. Creon pettishly blames the guard for his message, and the latter in the tone and phrases of a Sophist defends himself. The extra-metrical  $\phi\epsilon\upsilon$  of 323 becomes from now on a common usage.<sup>1</sup> Vss. 401-6 (with distich 404-5) introduce the guard's story very naturally. Creon is incredulous, the guard matter-of-fact. *Antigone's* curt and defiant single-line answers to Creon are also very natural. The stichomythia which follows, 508-23, is typically Greek. A modern writer would hardly have an angry king and a princess in peril of death argue a technical point in this dialectic fashion. Yet the passage is lively and natural and full of the Athenian subtle and argumentative spirit. Vss. 536-77 begin with six distichs and contain three more, vss. 559-64. In the first part *Antigone* refuses Ismene the right to share her honor and her fate. At 561 Creon interrupting becomes the chief speaker, with Ismene, *Antigone*, and the chorus alternating in response. Vss. 726-55 are introduced by two lines spoken by the chorus as peacemaker, Creon and Haemon having just finished their respective pleas. Then come two distichs, then a very animated, because very quarrelsome, stichomythia. After four lines each by Creon and Haemon, the chorus and Haemon each speak a distich, followed by four lines of

<sup>1</sup> Cf. 1048 of this play, *Alcestis* 536 (438 B.C.), *et passim*. Aeschylus has the same thing at the beginning of a long speech, *Agam.* 1215, 1256; *Choeph.* 1048, or in the meter, *Agam.* 1307; *Prom.* 742, 980.

stichomythia running into Creon's final speech. Vss. 991-98 between Teiresias and Creon serve only to introduce the longer speeches. In 1048-63, however, the same speakers are quarreling and we have a lively interchange of opinions. Finally, in 1098-1108, at the advice of the chorus, Creon yields to fate. Distichs and monostichs are mingled with no attempt at symmetry.

The *Ajax*, though of uncertain date, is surely an early play. In vss. 38-51 we find narrative told through eager question and answer. This is not the calm working out of a story, as in Aeschylus' *Suppliants*, but a rapid piecing together of facts by a man in a hurry. Note *καί*, 40 and 50; *τί δῆτα*, 42, and three cases of *ἦ καί*, 38, 44, 48.<sup>1</sup> In 74-88 Odysseus is even more excited as Athena calls Ajax out from his tent. Vss. 94-117 have six distichs set among the single lines. There is no opposition expressed in the passage, but to the listener all of Athena's words would be filled with subtle mockery. 265-70 is brief but characteristically subtle. The kommos, 330-427, has many stichomythic details, but should not, technically, come into our field of investigation. Vss. 525-44 begin with two distichs, and Tecmessa has a distich when she calls to the servants and the boy. There is no controversy in the passage. In 585-95 we find two single lines, two distichs, and four lines of antilabé, the last speaker taking a line and a half. This is our first instance of antilabé, which later became so common, especially in trochaic meters and in Seneca's dramas. It is introduced here at a scene of great excitement, and Sophocles uses it throughout<sup>2</sup> only at such points where alone it has real excuse for being. In vss. 784-802 we have the most irregular passage in the *Ajax*. The chorus has three lines, Tecmessa and the chorus a distich apiece, then Tecmessa one line and the messenger two to the end of the passage. It has no trace of quarreling or even argument. From 865 to 973 runs a kommos with some interesting details of response. In 975-85 Teucer and the chorus voice an antiphonal lament in iambs with irregular verse division. Vss. 1044-51 have nothing unusual except the entrance of a new speaker, Menelaus. 1120-41 is the customary "agon" in stichomythic form following the longer speeches of the same contestants.<sup>3</sup> As usual in quarrel scenes, it is very lively and

<sup>1</sup> See p. 30.

<sup>2</sup> Cf. p. 15 for only exception.

<sup>3</sup> Cf. *Antigone* 726 ff.; Moulton, *Ancient Classical Drama*, p. 192: "The elaborate speeches are usually succeeded by a spell of parallel dialogue, suggestive of cross-examination"; Browning, "Balaustion's Adventure" (on *Alces.* 708 ff.):

And so died out the wrangle by degrees  
In wretched bickering.

natural. Vss. 1316-31 are composed of single lines and distichs symmetrically arranged. As the feeling becomes stronger, after Odysseus' longer speech, the stichomythia becomes regular and very animated. As befits an argument rather than a quarrel, it has a decided tendency to the gnomic and the subtle.

In the *Oedipus Rex* (dated 429 by K. F. Hermann), of the 1121 trimeters—I use the figures of Gross<sup>1</sup>—454 are stichomythic, that is, occur in passages stichomythic in form and feeling. For the most part we find here natural irregularity and lack of symmetry, but there are at least three unbroken passages of considerable length. Distichs in series are more noticeably used than in any other of Sophocles' plays. Because of the great number of short dialogue passages a very condensed analysis must suffice. Vss. 78-131: mainly distichs but irregular. No opposition, merely narrative. Creon enters at 87 and takes the priest's place as respondent. 316 ff.: a long episode, in which Oedipus and Teiresias alone appear and in which there is argument or violent altercation throughout. Distichs 320-40, single lines and distichs 356-79, 432-46, otherwise irregular, with the usual agonistic rheses, 380-428. 523-31: chorus and Creon; mainly distichs. 543-83: Creon and Oedipus; single and double lines, symmetrically irregular, spirited because agonistic. 622-30: same speakers and spirit; runs into antilabé 626 ff. 697 ff.: Iocasta and Oedipus; monostichs and distichs, usually symmetrically combined, 697-706, 726-57, 765-70, 834-41, 859-62, otherwise rheses. No opposition, but eager question and answer as Oedipus begins to read the mystery. 924 ff.: episode of the messenger from Corinth, Oedipus, Iocasta, and messenger taking part. Very irregular, with frequent shift of speakers until 1007-46, where the messenger reveals to Oedipus part of the mystery of his birth, and 1054-72, the impassioned scene between Oedipus and Iocasta. The arrival of the old servant brings on another long stichomythia, 1119-77, sprinkled with distichs, interrupted by one nine-line speech, and ending in antilabé. The servant, as being originally at fault, is throughout on the defensive. There are also a few other irregular passages containing stichomythic lines, at 276 ff., 523 ff., and 1435 ff., and the play closes with antilabé in trochaics between Oedipus and Creon, 1515-23, not so violent as in their earlier quarrel scenes, but still with the bitterness of friends become enemies.

The *Electra* is more regular in its stichomythia than the *Oedipus Rex*, though it is undoubtedly later (ca. 420 B.C.?). True, it has more cases

<sup>1</sup> *Op. cit.*, p. 51.

of a speech beginning or ending in the middle of a line than any other play of Sophocles except the *Philoctetes*,<sup>1</sup> but these breaks, for the most part, occur in passages already lacking in stichomythic symmetry. Distichs and single lines are freely but symmetrically mingled, but there are at least three long passages of rigid stichomythia. Vss. 310-23: distichs and single lines; Electra and chorus; gives setting to the story. 385-416: spirited and natural, though rigid in form; Electra opposed to Chrysothemis, like Antigone or Prometheus in spirit. 622-33: distichs; Clytemnestra against Electra in vigorous opposition. 660-79: announcement of the old man to Clytemnestra and Electra that Orestes is dead; symmetrically irregular and very lifelike. 790-98: mixed; Clytemnestra vs. Electra—considerable harping on words. 875-92: distichs; Electra incredulous at the good news of Chrysothemis. 920-46: stichomythia, mixed with two- and four-line speeches; same speakers, both puzzled and incredulous. 1021-51: same speakers; rigid in form, bitter and sarcastic in spirit. 1097 ff.: mostly polite formulas, irregular. 1174-1226: the recognition scene; no opposition except in Electra's failure to understand; ends in excited antilabé. The remainder of the play contains some thirty or more lines of irregular short speeches, in two places, 1339 ff. and 1450 ff., becoming for a few lines formal stichomythia.

The *Trachiniae* Jebb placed with good reason in the decade 420-410 B.C., the latter date being the more likely. It is decidedly irregular and more noticeably so because its few rigid stichomythiae occur toward the beginning and the end of the play, leaving a great part of the dialogue absolutely irregular. We also miss here what we find without exception in the other plays, a certain symmetrical setting of speeches of irregular length. Yet oddly enough the *Trachiniae* has only four cases of a speech beginning or ending in the middle of a line, though, as we have seen just above, this trick of style shows a fairly regular development elsewhere in Sophocles. I shall comment on only the more noteworthy passages. 64-78 is mere Euripidean prologue. 385-435 is very irregular, with frequent shift of speakers. At 403 the messenger breaks into and carries on the rigid stichomythia. Between Lichas and the messenger, at least, the tone is very agonistic. At 871 ff., where the nurse announces the death of Deianeira, occurs a kommos more than usually interesting for its stichomythic detail. The most regular dialogue passages appear

<sup>1</sup> Figures for these "linked verses," to use Flagg's phrase (*Harvard Studies*, XII, 58-68), are rather interesting: *Antigone*, 0; *Ajax*, 2; *Oedipus Rex*, 4 (one suspected); *Electra*, 15; *Trachiniae*, 4 (!); *Oedipus Coloneus*, 14; *Philoctetes*, 22.

in the long episode in which Hyllus and the dying Heracles take part. 1126-42: Hyllus in argument defends his mother against Heracles. 1181-92 and 1203-20: Heracles binds his unwilling son to an oath, to which Hyllus finally consents, 1241-49. These last four are the only passages at all like the stichomythiae of the earlier plays.

The *Philoctetes*, by the nature of its plot, contains no long messengers' speeches or long rheses of any sort. It runs its course in dialogue pure and simple, with choral interludes. Hence there is room for considerable formal stichomythia and with it a great deal of very loosely constructed dialogue, part of it still influenced by a desire for symmetry, most of it entirely untrammelled. In this play speeches ending or beginning in mid-line become almost a regular thing—the verse unit begins to give way to the sense unit. This irregularity may be due in part to Philoctetes' raving. From this dialogue of a sort natural and irregular (much of which, of course, is valuable for stichomythic details) there stand out some five passages of pure stichomythia. In 28-38 Neoptolemus, up the slope, describes the situation to Odysseus below (like Pylades and Orestes in *Iph. Taur.* 67-76). 100-122 is a good old-fashioned argumentative stichomythia which seems, because of its new environment, almost artificial. 893-99, followed by an irregular passage, is another familiar type. Neoptolemus speaks in veiled language which Philoctetes does not understand. 1222-46, also continuing in irregular dialogue, is a spirited argument between Odysseus and Neoptolemus containing some interesting details. Finally in 1373-92 the stubborn Philoctetes holds out against Neoptolemus' assurances of good faith. Were it not for Neoptolemus' patience and self-control, it would be a quarrel scene. 1402-7 is notable as Sophocles' only antilabé in trochaics (cf. p. 21, n. 1), and also as his only unmotivated antilabé (cf. p. 12).

The *Oedipus Coloneus*, whatever the truth of the traditions attached to it, is evidently a work of the poet's ripest old age. Its dialogue is as irregular as that of the *Trachiniae*, and, as in the earlier play, the cases of rigid stichomythia are "bunched," this time in the first third of the play. The first two, 21-27 and 64-74, with dialogue of irregular form between, have the motive of a Euripidean prologue but are far more natural. 327-36 is chiefly antilabé of the "joint chant" style, by Oedipus and Ismene, newly arrived. 385-420 contains occasional distichs but is in the main regular. Ismene tells, by the aid of Oedipus' indignant questions, the new situation brought about by the oracle. 465-85 is a fairly symmetrical stichomythia of the liturgic type. That is, the chorus recite the necessary rites of purification with Oedipus constantly

interrupting with questions which anticipate the next step in the explanation. The purpose is apparently to emphasize the details of the ceremony and prevent a tedious recital, just as is the motive in the Platonic dialogue structure. 575-605 is stichomythia broken by a few two- and three-line speeches. Theseus' incredulous questions are answered rather enigmatically by Oedipus. In 642-56 the last five lines are antilabé in which Theseus impatiently interrupts Oedipus, who fears that the young king does not realize the gravity of the situation. The last 1,100 lines of the play contain no rigid stichomythia and comparatively little short-speech dialogue. The scene between Creon and Oedipus is too animated to be regular, and the rest runs to longer speeches or to kom-motic structure.

It will be seen that the stichomythia of Sophocles shows the same three tendencies as that of Aeschylus, but in different proportions. — The agonistic element remains about the same, the most striking, yet not an invariable, characteristic. In subtlety of thought Sophocles made a decided advance, especially in that which goes below the surface subtlety of expression. In fact, no other writer, ancient or modern, until the time of George Meredith, can compare in this respect with Sophocles at his best. But in the matter of symmetry we see the greatest change from Aeschylus. The later poet used rigid stichomythia of single lines, half-lines, and distichs, and also much dialogue that is symmetrically irregular, but with this went so much entirely irregular dialogue that the effect of the whole is a sacrifice of symmetry of form to natural freedom of expression.

To go in this fashion through all of Euripides' extant plays would be tedious and unprofitable. I have selected seven which best represent his methods at different periods of his work. They are: *Alcestis*, 438; *Medea*, 431; *Hippolytus*, 428; *Ion*, 418; *Iph. Taur.*, 414; *Orestes*, 408; *Iph. Aul.*, 405.<sup>1</sup>

The *Alcestis*, generally dated about 438, is certainly one of his earliest plays. 38-64: spirited though rather subtle argument between Apollo and Thanatos. 141-51: servant and chorus, purposely subtle. 371-92: parting of Admetus and Alcestis, growing disconnected as she grows

<sup>1</sup> These dates, it will be noted, are certain except for the *Ion* and *Iph. Taur.* Bergk placed the latter just after the *Electra* and just before the *Helen* (412), but Weil dates the *Electra* 413. It is pretty certain that *Iph. Taur.* is late and also that it preceded *Helen*, even though we do not believe with Verrall that the latter is a parody of the former. Evidence for *Ion* is lacking except that its trochaic tetrameters mark it as late. The date mentioned is given by Jerram. Earlier editors placed it at 425-417.

weaker; with her last farewell the verse is broken into three. 476-98: Heracles tells the amazed chorus of the labor on which he is at present engaged. 509-45: Admetus by sophistic quibbling leads Heracles to believe that one of the serving women is dead. Heracles yields and consents to become a guest in the house. 708-30: a wonderfully well-done quarrel between Pheres and Admetus over their common selfishness in allowing Alcestis to die.<sup>1</sup> 803-25: the servant reveals the truth to Heracles. The tone changes from surly anger to a better feeling on both sides. In 1072-1119, taken up again in 1126-35 and 1140-44, Heracles gradually persuades the at first unyielding Admetus to accept the veiled woman whom Heracles has brought back as a prize. The tone is agonistic and subtle. At 1126 Admetus recognizes his wife, and the following stichomythia is weaker because its motive is merely amazement in Admetus, reassurance and explanation from Heracles. Each passage mentioned begins with a couple of two- or three-line speeches.

In the *Medea* of 431 B.C. we should expect from the nature of the plot and the character of the heroine a great deal of vigorous stichomythia. In fact, however, most of the bitterness is vented in longer speeches and there is comparatively little line-dialogue. In the irregular verses between the nurse and the paedagogus at 59 ff. there are some lines of stichomythia. At 324-39 Creon is bitter, Medea, in despairing mood, calling upon the gods to witness her misfortune, rather than answering Creon. Vss. 605-9, in the middle of the passage-at-arms between Medea and Jason, are good both in the matter of continued construction and in the open sarcasm, an unusual thing in Greek drama. 663-708, beginning with two distichs, is politely formal.<sup>2</sup> In the first half, to 688, Medea inquires Aegeus' business at Corinth; from 689 to the end Aegeus asks about Medea's plight. The questions lack eagerness and there is considerable padding with stop-gap verses. At 754, 816, 925, there are

<sup>1</sup> Cf. p. 12, n. 3.

<sup>2</sup> Verrall, *ad loc.*: ". . . the scene is not made more attractive by the long *στίχομυθία*, which (as Wecklein observes) is proper to the quick exchange of thoughts in haste or passion (cf. 324 ff.), but in such a place as this has a very frigid effect, which the poet has sought to increase rather than to diminish." Wecklein, *ad loc.*: "Die Kunstform der Stichomythie, sehr geeignet bei Streit- und Widerreden, bei welchen ein Wort das andere trifft, hat Euripides auch bei längeren Auseinandersetzungen angewandt, wo die Verbindung mehrerer Verse oft dem Inhalt angemessener sein würde. Damit die der Lebhaftigkeit des griechischen Geistes und der griechischen Konversation entsprechende Form festgehalten werden kann, werden müßige Fragen und Bemerkungen wie 680, 678, 701, 693, dazwischen geschoben oder sind die Antworten halb und allgemein gehalten um neuen Fragen anknüpfen zu können. Vgl. *Phön.* 408 ff."

a few consecutive lines of no importance. 1006-17 is quite irregular but good in spirit. Porson, by his clever emendation of *κρατῆς* to *κᾶται* in 1015, furnished a play on words which helps the passage whether it be a true restoration or not. At 1306-13 the chorus break the news to Jason of his children's murder. It really serves merely to introduce the scene between Medea and Jason, which itself culminates in the stichomythia of 1361-78 and the stichomythic anapests which close the play. The bitter recriminations of this passage with the taunting balance of phrase, as we find it so often in Shakespeare, make a stichomythia very effective in form and spirit.

In the *Hippolytus* of 428 B.C. the dialogue is quite regularly stichomythia with the exception of the quarrel scene between Theseus and Hippolytus, where short speeches alternate with distichs. In 88-107 the attendant, with much circumlocution, urges his master to reverence the goddess Aphrodite. The servant is subtle, Hippolytus stubborn. The use of *σέμνός* in both good and bad senses may be part of the subtlety; at any rate it makes the argument fallacious. 270-81: the chorus quiz the nurse. 310-52 opens with a line broken in three, and two distichs, closes with interruption by a line broken in two, and is equally natural throughout. The nurse drags from Phaedra a confession of her love for Hippolytus. Note the temporary distraction of Phaedra, vss. 337-43, and the touch of quibbling on her part all through, but especially at the last. 516-21: close of the episode between the two. 601-15: the famous scene between outraged Hippolytus and the pleading nurse. She changes her plea with each line so that the verses fall into distinct pairs. Hippolytus is decidedly gnomic. 797-805: the chorus break the news to Theseus; same situation as *Medea* 1306-13, same subtlety as *Alceſtis* 514 ff. 1064-89: distichs of increasing violence ending the scene between Theseus and Hippolytus. 1389-1407: Hippolytus and Artemis together commiserate his fate, paving the way for the farewell words of father and son, 1408-15 and 1446-58, which are less dialogue than alternating laments.

*Iphigeneia in Tauris* (ca. 414-13 B.C.) is also very regular in its dialogue, with the exception of the recognition scene so artistically brought about by Iphigeneia's letter. In 67-76 Orestes is behind or below Pylades and questions him about the outlook like Odysseus in *Philoc.* 26 ff. 246-55: a shepherd reports to Iphigeneia. Her questions follow each other connectedly; his answers are categorical. 492-569: Iphigeneia plies Orestes with questions about her family and the Greeks in general. Each is ignorant of the other's identity. He is stubborn

and evasive until in 507 she shows that she is not commanding but asking a favor. The passage, though long, is made spirited throughout by her eager interest in the replies.<sup>1</sup> 617-27: Orestes asks Iphigeneia details as to the death awaiting him. 734-54: Iphigeneia with the aid of Orestes "lines out" the oath (ἐξάρχει ὄρκον) for Pylades. 805-21: following the letter scene, Orestes proves his identity, overcoming Iphigeneia's skepticism.<sup>2</sup> 915-38: Iphigeneia questions Orestes in greater detail, and from her new viewpoint, about the family. 1020-51: Iphigeneia, in response to Orestes' questions, formulates a plan to escape from the country. The long scene, 1157-1221, between Thoas and Iphigeneia is very like that between Helen and Theoclymenus (1193 ff.) in the *Helen* of a year or so later. She deceives Thoas as to the need for purification, and so secures his help in carrying out her plan of escape. For the purposes of the stichomythia he serves merely as interlocutor,<sup>3</sup> to draw out the details of the plot. In the trochaic antilabé that runs from 1203 to 1221,<sup>4</sup> he has nothing but stop-gap verses, while she gives directions in verses that are grammatically continuous. Vss. 1317-22 are unimportant.

In the *Ion* (ca. 418 B.C.) and the *Orestes* (408 B.C.) Euripides is at his worst from our modern viewpoint, though the second hypothesis calls the *Orestes* τῶν ἐπὶ σκηνῆς εὐδοκιμούντων. The former contains the longest stichomythiae we have, one of 114 lines, one of 95 lines, and one in antilabé of 33 lines. That is too much of even the best of dialogue, and this lacks both cleverness and subject-matter.<sup>5</sup> 255-368 begins with distichs. Ion and Creusa learn each the other's woeful tale. 255-307: Creusa's family history; 308-29: Ion's history; 330-58: Creusa's early amour with Apollo; 359-68: general observations, with a touch of argument. The whole is like an exaggeration of *Medea* 663-708.

<sup>1</sup> Stichomythic spirit would favor the following arrangement: vss. 510, 515, 516, 513, 514, 511, 512, 517. So ἐξ "Ἀργεῖος" would be "picked up" from ἐκ τῶν Μυκηναίων, φρυγῆς from δυσπραξίας.

<sup>2</sup> Flagg on *Iph. Taur.* 811.: "The distich marks the shift from one person to the other as questioner."

<sup>3</sup> Flagg on *Iph. Taur.* 1040: "Interposed in a critical tone, like vs. 1038. Dramatically such interruptions indicate impatience, wonder, or some similar feeling; artistically, the stichomythia in this way retards the mental movement and reflects the progress of ideas in the mind of the spectator, instead of hurrying his wits—an art well understood in the 'minstrel business' of the present day."

<sup>4</sup> Cf. p. 21, n. 1.

<sup>5</sup> It is on this passage Vaughan generalizes—wrongly. See below, p. 23, n. 2. Yet Patin (II, 53-57) exclaims at this passage, "Que d'art et de naturel dans ce dialogue!"

517-62 (530 to end, antilabé): trochaics, teeming with interruptions and continued constructions. Until 556 Ion catechizes Xuthus to prove the oracle improbable or untrue; 556 to the end is a sort of double soliloquy on the new situation. 934-1028: Creusa and the old man; 934-70: Creusa retells her story; 971-1028: the two plot revenge. There is much padding with stop-gap verses and useless repetition. 1250-60: trochaics, as irregular as anything in Sophocles. 1282-1311: Creusa and Ion again, this time with notable thought-ellipses. Nauck changed the order of verses rightly by application of the principle of "catchwords"; cf. p. 19, n. 1 and p. 35. 1324-56: a somewhat padded stichomythia between Ion and priestess, who acts as peacemaker, and gives him his long-concealed swaddling clothes. 1395-1432 (irregular to 1406): recognition scene between Ion and Creusa; very elliptical and correspondingly lifelike. At the close of the play three lines of antilabé, 1616-18, are spread symmetrically among three speakers.

The *Orestes* contains even more stichomythia than the *Ion* (381 verses to 357), but no single passage of such length. 88-110: Helen urges Electra to take offerings to Clytemnestra's tomb, but is persuaded to send Hermione; unimportant in motive and details. 217-67: distichs, Euripidean pathos become a mannerism. Electra, sitting by his bedside, comforts the half-crazed Orestes. At 255 he begins to rave. 385-448: Orestes reveals his situation in response to the eager questions of Menelaus; lively and natural in spite of its length. 482-91: Menelaus is rebuked by Tyndarus for associating with Orestes; argumentative and epigrammatic. 733-73: trochaics; Orestes and Pylades tell their respective plights, the break coming at 763. 774-98: they consider plans for safety in crisp antilabé. 1022-59: distichs (broken by five lines, 1047-51) of joint lament by Orestes and Electra. 1069-75: Pylades would die with Orestes. 1100-31: they plot to kill Helen. 1177-90: beginning with two distichs, Electra speaking to both but answered by Orestes only, suggests taking Hermione as hostage. 1231-40: two distichs, followed by Orestes a half-line, Electra a half-line, Pylades a full line, three times over, then a kommos. The passage is a miniature of Aesch. *Choeph.* 479-508.<sup>1</sup> 1326-36: Electra deceives Hermione by half-truths. 1506-26: trochaics, the last two lines broken into five. It is by-play between Orestes and the Phrygian slave like Aristophanes' or Shakespeare's clown scenes. Partly owing to its comic tone, it is full of good details of subtlety and ellipsis. 1575-1617: Orestes and Menelaus in bitter wrangle, not natural to our modern way

<sup>1</sup> Cf. Wilamowitz, *Hermes*, XVIII, 223; Gross, p. 54, n. 51.

of thinking, but very lively. From 1600 to the end it is antilabé in iambs, an unusual thing in Euripides.<sup>1</sup>

In the *Iphigeneia in Aulis* (ca. 407 or 405 B.C.) Euripides comes back, strangely enough, from the stilted style of the *Ion* and the *Orestes*. It seems as if he had written those *down* to an audience clamoring for rhetorical effect, and now, in his last play, permits his real genius and good taste to hold sway. 303-13: actual struggle between Menelaus and the old servant. At 317 Agamemnon takes up the quarrel, and trochaics to 334 mark the intensity of feeling. 404-12: stichomythic "capping" of the longer speeches in the "agon" between the two.<sup>2</sup> 513-27: same speakers, no longer opposed. The passage is very elliptical; cf. p. 29. 640-77: Agamemnon's words are partly disconnected, partly soliloquies or asides, but always suggested by and suggesting Iphigeneia's. Sophoclean irony is prominent throughout. 697-738: up to 709 like Aesch. *Supp.* 295 ff. 710-24: Clytemnestra asks details of the approaching marriage, with evasive answers by Agamemnon; 725-38: he tries to persuade her to return home, and the stichomythia breaks with her indignant interruption at 739. 819-54: distichs in which Achilles learns of the pretended marriage. At 855 the old servant enters to reveal the truth to Clytemnestra, and animated trochaics follow to 900, all three taking part. 1008-15: Achilles encourages Clytemnestra to plead again with Agamemnon. The resulting scene, 1098 ff., is very irregular, even in the stichomythic part, 1129-40, because of its emotional intensity. 1345-68 (introduced by irregular trochaics of Clytemnestra and Iphigeneia, 1338-44) is trochaic antilabé with the customary continuation of construction from line to line by the same speaker, but with perhaps less padding than usual. 1434-67: farewell of Iphigeneia and Clytemnestra; impulsive and irregular toward the end, finishing with antilabé of the kommotik type.

In Euripides, then, we find probably less true subtlety than in Sophocles, but more subtlety of language and form, a greater proportion of epigram and gnomic phrase and play on words. Again, his stichomythia is more controversial than the older poet's in that it runs far

<sup>1</sup> Of the eight clearly marked cases of antilabé in Sophocles, only one, *Philoc.* 1402 ff., is in trochaics. In Euripides' earlier plays, aside from scattered instances of iambic lines divided between speakers, there is no antilabé. The first real occurrence is in *Herc. Fur.* 1418 ff. (ca. 421 B.C.), where the motive is just that of the *Philoctetes* passage (which is later by a decade). The first long passage is also in trochaics, *Iph. Taur.* 1203 ff. (ca. 414 B.C.). Iambic antilabé of more than three lines is found only here, in *Cyclops* 669 ff., and in *Phoen.* 980-85, 1273-78.

<sup>2</sup> Cf. p. 12.

more to rhetorical debates, arguments, and quarrels.<sup>1</sup> The difference lies, perhaps, more in quantity than in quality, but the effect is as marked as if the "agons" of Euripides were individually more keenly controversial and more spirited than those of Sophocles. In the matter of symmetry he goes back almost to the ideals of Aeschylus; at least, we may say that his stichomythiae and his dialogues in general are rigid and regular by contrast with those of Sophocles. And certainly there is more artificiality, more of the mannerism, in Euripides than in either of the other poets.

<sup>1</sup> Flagg, *Intro. to Iph. Taur.*, p. 40: "The poet's fondness for dialectics and set debate, 'words wrestling down words' (*Iph. Aul.* 1013), found one of its outlets in this form of dialogue. Sharpness of repartee and an exquisite subtlety are characteristic of the stichomythia in all three of the tragic masters. Euripides extended its compass as the vehicle of matter-of-fact conversations intended chiefly to elicit information or to interchange counsel."

## CHAPTER II

### STICHOMYTHIA IN SENECA

The most surprising thing in Seneca's stichomythia, by contrast with the Greek, is its infrequency, at least in a rigid form. This goes hand in hand with his increased use of long speeches in both monologue and dialogue. On the other hand, the frequency of antilabé and the uniformly high tension in the stichomythic passages give the hasty reader the impression that they form a large part of the whole.<sup>1</sup> The irregularity of form in the short-speech dialogue passages, as in the later plays of Sophocles, makes it impossible to define formally the limits of the stichomythia and give definite statistics for comparison. It is worthy of note, however, that the *Octavia*, which is probably not Seneca's, has more stichomythia in proportion to its length than the plays which are certainly his, and that the form of these passages is more rigidly symmetrical. In other words, the *Octavia* is in this respect a closer imitation of a Euripidean play, though entirely Senecan in its epigrammatic style.

By the phrase "high tension" used above I mean that the speakers are keyed up to a pitch where alert responses, keen retorts, are the normal, not the exceptional, thing. The conversations approach in subtlety and brilliance those of Meredith's characters. This over-brilliance manifests itself especially in a tendency to epigram<sup>2</sup> and to allusiveness.<sup>3</sup> The same tendency, of course, appears in Euripides and even in Sophocles, but not to such a degree. Contrast, for instance, Seneca's *Agam.* 144-63, with its succession of epigrams, with the most gnomic of stichomythic passages in Aeschylus' *Agam.*, vss. 931-43, between Agamemnon

<sup>1</sup> Cf. A. W. Ward—anything but a hasty reader!—*History of English Dramatic Literature*, I, 192: "His [Seneca's] dialogue bristles with antithesis, to which effect is added by the device of stichomythia and even by that of breaking up a single line into thrust and parry."

<sup>2</sup> Vaughan, *Types of Tragic Drama*, p. 97: "In epigram and sharp sentences, in the art of logic chopping and hair splitting, Seneca more than follows the example of Euripides. He has not, indeed, those interminable screeds of repartee—of "thrusting and parrying in bright monostich" extending sometimes to more than a hundred lines—in which Euripides exulted. And for this relief we must be thankful."

<sup>3</sup> Cf., e.g., *Troades* 320 ff.; *Phaëdra* 240 ff.

and Clytemnestra. Or again, compare *Oedipus* 693-706 with the corresponding passage in the *Oedipus Rex* of Sophocles, 622 ff., and observe the lack of anything in the Greek *Trachiniae* to match with vss. 886-902 of the *Hercules Oetaeus*. Or finally, read Seneca's *Herc. Fur.* 448-58 and *Troades* 322-48, both vigorous quarrel scenes but both in an allusive, subtly sarcastic style, and find if possible anything in Euripides to correspond. Such quarrel scenes as we find in *Iph. Aul.* 302 ff. or 404 ff. or *Orestes* 1576 ff. approach these in spirit but not in style of expression. This tendency to epigram and subtle allusion made it inevitable that Seneca's stichomythia should be more sophisticated than even that of Euripides. Quibbles are often introduced by the Greek writers into a passage of real value to the play; Seneca makes a whole passage out of sophisticated quibbles while his dramatic situation waits.<sup>1</sup> On the other hand, Seneca has none of the artificial stop-gap verses of Euripides.

Such crisp repartee involves much asyndeton. But so completely are particles and connectives lacking in Seneca's stichomythia that the result is a consistently unconnected series of verses which, for lack of contrast, do not impress us as asyndetic. While there is much thought-ellipsis, grammatical ellipsis is less frequent than in the Greek, where it is at the bottom of most asyndeton and is accountable for many cases of continued construction between speeches. Of this latter phenomenon, so common in Greek, there is little in Seneca. The cases which do occur are usually of the fixed type found, e.g., *Herc. Oet.* 439:

*Nut.*: Quis iste furor est? *Dei.*: Quem meus coniunx docet.

There are also some cases of mere apposition or of categorical answer with case changed to suit the need, a few in interruption with changed thought (e.g., *Thy.* 1101), a couple with complementary infinitives, none at all with a participle, the device most frequently used by the Greeks. All this, again, is due to the artificiality of Latin stichomythia, which rejected all that was natural but not striking. Most of the few cases of continued construction in Seneca are, like the one cited, more rhetorical than natural.

On the other hand, "catchwords" in Greek stichomythia are both natural and striking. Hence we find Seneca multiplying their use until they become the most noticeable thing in the dialogue passages. Catchwords are, in fact, the most important device in Senecan stichomythia,

<sup>1</sup> Cf. *Herc. Fur.* 448-58; *Herc. Oet.* 886-902; *Agam.* 144-61; *Oed.* 509-30, 693-706; *Thyestes* 204-20. Each passage adds to the character drawing but not to development of the characters or advancement of the action. Cf., for the need of advancing action through dialogue, Wecklein, *Stud. zu Eurip.*, pp. 343 ff.

as particles subtly used and continued construction are for Greek, and continuation of metaphors for modern stichomythic conversation in fiction or drama. Moreover, most of his catchwords take on a new or added meaning, more or less subtle, with the new speaker, a device which in Greek is rather the exception than the rule. Where a word is caught up by a synonym or antonym, the two words or phrases are almost always formally balanced.<sup>1</sup> There are a great many cases of two or more catchwords in a line, whereas in Greek such a use is so rare as to be notable.

In some details Greek uses find exact equivalents in Seneca, as the *καί* of surprise or doubt<sup>2</sup> (cf., *inter al.*, *Tro.* 429; *Medea* 525; *Phaedra* 1121), the "demonstrative of the second person" with a catchword<sup>3</sup> (*Herc. Oet.* 1357; *Herc. Fur.* 431), or the unconcluded condition with *εἰ* to mean "What, if . . . ?"<sup>4</sup> (*Tro.* 493). Seneca agrees with Euripides also (and differs from modern custom) in his sparing use of interruption (*Thy.* 1101; *Herc. Oet.* 891), of the Yankee trick of question for question (*Tro.* 331; *Oed.* 696; *Agam.* 956, 962; *Oet.* 862), of open sarcasm (*Tro.* 330, 341; *Agam.* 955; *Medea* 201), and of continuation of metaphor (*Oed.* 517).

To sum up: though Seneca achieved a surface brilliance, an epigrammatic subtlety, he went no deeper, and fell behind the Greeks in representing the real progress of two alert minds subtly working together. And although his stichomythic passages are more uniformly agonistic in spirit, in natural vigor they are not beyond and perhaps not equal to the Greek.

<sup>1</sup> Virtual catchwords occur about as often as in Greek. Evidently they were not sufficiently striking to serve Seneca's purpose largely.

<sup>2</sup> Cf. p. 29.

<sup>3</sup> Cf. p. 38.

<sup>4</sup> Cf. p. 30.

### CHAPTER III

#### USE OF PARTICLES AND SPECIAL DEVICES IN STICHOMYTHIA

The comment frequently made that the Greek language is very rich in particles should really run: Greek particles are very rich in meaning. Latin, French, and German have nearly as many, but not so subtly differentiated. English is practically without them, but is full of phrases, more or less awkward in bulk, to take their place. The Greek particle is a gem with many facets, for whose display there is no better setting than stichomythia.<sup>1</sup> The Greek genius, always keen for subtle distinctions of language, found the condensed speech of line-dialogue an ideal place to carry out the tendency even to exaggeration. In the following pages I shall list the various particles employed and note the extent of their use without going into tabulations.

The use of co-ordinate conjunctions and particles is so common that one often overlooks their value in continuing the thought smoothly. *τε* is infrequently used thus in stichomythia,<sup>2</sup> *καί* very largely, and that too wholly aside from its use in questions, which will be touched on later. *δε* is even more frequent and is especially useful in continuing the thought of one speaker from line to line over the responses of the other in a series of "items," as in Eur. *Bacchae* 465 ff.; *Herc. Fur.* 548 ff.<sup>3</sup> Then come, approximately in order of frequency, *καί γέ*, *καὶ μήν γέ*, *καὶ μήν*, *ἀλλά*, and *μήν*. All these except *ἀλλά*, of course, are not pure connectives but have an intensive force as well, which often becomes the primary factor in the meaning. *ἀλλά* develops by the side of its usual meaning some interesting uses which are not noticed specifically in Stephanus, Liddell and Scott, or the commentators *ad locos*, with the possible exception of Jebb. In many places it must be translated by

<sup>1</sup> Wilamowitz, *Herakles*, II<sup>2</sup>, 126: "Kein Teil des attischen Dramas ist schwerer zu verstehen als die Stichomythie, . . . ein besonders ausgebildetes Sprachgefühl erfordert wird, um die Färbung des Ausdrucks zu empfinden, die oft durch vieldeutige Partikeln, oft nur durch die Wortstellung bewirkt ist. Der Erklärer muss viele Worte machen; doch kann die Paraphrase oft aushelfen."

<sup>2</sup> The reason is obvious. *τε* implies an originally planned co-ordination, while stichomythia, with its rapid change of speakers, involves extempore co-ordination.

<sup>3</sup> Also used in effecting an asyndetic transition, as *Bacch.* 481 *et passim*. Cf. Jebb on Soph. *Oed. Tyr.* 319.

our idiomatic "Well! . . . ." which may be either (a) defiant or (b) yielding a point.<sup>1</sup> This type includes the use with the imperative cited by the lexicons as Homeric, but does not stop with that. To cite only a few of the many instances, cf. for (a) Aesch. *Septem* 1053; Soph. *Antig.* 48; *Elec.* 387;<sup>2</sup> Eur. *Alc.* 716; *Hec.* 401; *Iph. Aul.* 312; for (b) *Agam.* 944; *Choeph.* 781; Soph. *Elec.* 944; *Trach.* 1211; Eur. *Bacch.* 818; *Elec.* 577. At other times it is exactly rendered by an exclamation of surprise or dismay, "What! . . . ." Cf. Aesch. *Septem* 1046 ff.<sup>3</sup> (in six lines here the three uses); *Choeph.* 220; Soph. *Elec.* 879; Eur. *Alc.* 58; *Iph. Taur.* 1170; *Supp.* 135; *Herc. Fur.* 1128. In this meaning it always introduces a question, often with the assistance of *ἤ* or *ἤ καί*.<sup>4</sup> This composite use is the only one mentioned in the lexicons.

The various meanings of *γέ* are fully recognized by the lexicons and in special treatises, notably Neil's appendix to his edition of the *Knights* and the excellent study of *γέ* in Sophocles by Goligher in *Hermathena*, XXXIV, 216 ff. It is enough here to say that all these subtly varying meanings are found in stichomythia, but especially frequent is the somewhat elliptical use of the particle to pick up a whole phrase or sentence in assent which is at once qualified by a further clause:<sup>5</sup> "Yes, for . . . .," "Yes, and . . . .," "Yes, if . . . . ." This and the frequent *γάρ* to mean "Yes, for . . . .,"<sup>6</sup> are the most obvious instances of ellipsis or of continuation of construction from speaker to speaker.<sup>7</sup> *γάρ*, by the way, may also mean "No, for . . . .,"<sup>8</sup> as is

<sup>1</sup> Cf. Jebb on Soph. *Trach.* 1179, "prefacing assent."

<sup>2</sup> Shows connection with *ἀλλά* at beginning of prayers.

<sup>3</sup> Aesch. *Septem* 1046:

*Herald:* ἄλλ' ὅν πόλις στυγεί, σὺ τιμήσεις τάφω;

*Antig.:* ἥδη τὰ τοῦδ' οὐ δίχα τετιμῆται θεοῖς.

*Herald:* οὐ, πρὶν γε χάραν τήνδε κινδύνῳ βαλεῖν.

*Antig.:* παθὼν κακῶς κακοῖσιν ἀντημείβετο.

*Herald:* ἄλλ' εἰς ἀπαντας ἀνθ' ἐνὸς τὸδ' ἔργον ἦν.

*Antig.:* ἔρις περαινει μῦθον ὑστάτη θεῶν.

ἐγὼ δὲ θάψω τόνδε · μὴ μακρηγόρει.

*Herald:* ἄλλ' αὐτόβουλος ἴσθ', ἀπεννέπω δ' ἐγώ.

<sup>4</sup> Cf. Jebb on *Philoc.* 414; *Elec.* 879.

<sup>5</sup> *Idem*, *Trach.* 335.

<sup>6</sup> *Idem*, *Oed. Tyr.* 1117.

<sup>7</sup> Gross (p. 83) gives occurrences in Aeschylus. His comment on the unusual frequency of this idiom in half-verses would be better generalized by saying that it is especially frequent in passages of rapid motion.

<sup>8</sup> Jebb on *Oed. Tyr.* 1520.

the case some twenty or more times in the three great dramatists. Usually this is caused by a negatively put question, so that the γάρ is really an answer to the thought. For an instance of this and of the true negative γάρ cf. *Hippol.* 279, 281.<sup>1</sup> The use of γάρ in questions, especially in the combinations τί γάρ and ἤ γάρ, is not peculiar to stichomythia but occurs there frequently. Its uses may be briefly classified as three: (1) to show that the question is motivated or suggested by the previous speech; (2) to express surprise;<sup>2</sup> (3) to make a new point or introduce a question on a new topic.<sup>3</sup> ἀρα and οὖν do not occur often in stichomythic passages, though they seem especially fitted for use there. When the latter does occur it is usually quite literal or at worst merely loose in its reference.

It may be well to say here that in spite of the subtlety of connections and transitions, and the consequent frequency of particles, asyndeton is common in stichomythia, in fact is as much the rule as the exception—a statement which I make after careful study of the passages and in face of my own preconceived opinion. All we can say is that there is more asyndeton where the movement of a passage is rapid and feeling is tense than when it is smooth and unexcited. Any generalization beyond that point seems impossible. This frequency of asyndeton is really nothing surprising. Asyndeton is the lack of formal and definite connectives between phrases or sentences logically connected. This lack is supplied, in stichomythia as elsewhere, by change in the order of words, by continuation of the construction, formal or elliptical, by picking up of word or phrase from the preceding sentence, or by our own instinctive recognition of the connection. Asyndeton, then, between speakers is a mark of quick understanding, of subtle and elliptical response, which in turn are inherent characteristics of stichomythia. Particles are largely used because they save phrases, asyndeton because it saves both phrases and particles. Only when the unconnected sentence startles us with its abruptness is the lack of connection worth noting. It happens sometimes,

<sup>1</sup> *Hippol.* 278–81:

*Chorus:* θαυμαστὸν εἶπας, εἰ τὰδ' ἐξαρκεῖ πῶσαι.

*Nurse:* κρύπτει γὰρ ἤδε πῆμα κοῦ φησὶν νοσεῖν [= No, not strange, for . . .].

*Chorus:* ὃ δ' εἰς πρόσωπον οὐ τεκμαίρεται βλέπων.

*Nurse:* ἔκδημος ὦν γὰρ τῆσδε τυγχάνει χθονός.

<sup>2</sup> Cf. Jebb on *Philoc.* 651; *Ajax* 1130; *Elec.* 393; Earle on *Medea* 670.

<sup>3</sup> On γάρ in general or in detail see Misener, *The Meaning of γάρ*, University of Chicago dissertation, 1903. For all three uses mentioned above and the normal γάρ as well, see *Antig.* 730 ff., where it occurs nine times in sixteen lines.

when the stichomythic verses are markedly in groups of two or four, that the first verse of each group is abrupt in its transition, as in *Iph. Aul.* 513 ff., where we have an effect of actual jerkiness. *Herc. Fur.* 1418 is another case of rather startling transition, while in *Agam.* 1208 and *Eur. Elec.* 904 we find truly abrupt asyndeton without transition. In gnomic or epigrammatic passages asyndeton is regular and more or less startling. The examples cited above are not unique but are typical of a small class. The extent of that class depends largely on our individual opinion as to what constitutes abruptness.

To return to our particles, explicit negatives or affirmatives give the same abrupt effect as asyndeton (some, indeed, might classify them as such), by contrast with the use of γέ or γάρ or continued construction. οὐ δήτα, οὐ, and μάλιστα are the most frequently used, but we find also οὐδαμῶς, ἥκιστα, οὐπω, οὐκ ἔστι (three times in the *Alcestis*), ναί, ὦδ' ἔχα, πῶς δ' οὐ, σάφ' ἴσθι, and the like. Most often, however, a word is repeated in categorical affirmation or with οὐ in denial. All of these cases of explicit answer, however, are few compared to the occurrences of γέ and γάρ.

I have spoken of the use of ἀλλά in questions of surprise or dismay, especially in combination with ἦ and ἦ καί. In the same way ἦ καί<sup>1</sup> or καί<sup>2</sup> alone is used regularly to introduce eager questions. In Plato's dialogues they also introduce questions, but they are the carefully anticipated questions of a logical series. These are questions leaping spontaneously from the lips as the significance of the other speaker's words reaches the mind. Sometimes they merely serve to repeat the amazing fact just stated, sometimes they raise a fresh point arising from the other. Cf. *Herc. Fur.* 614 and 1138 for the two sorts. It is a question whether the true Platonic uneager ἦ καί is to be found in stichomythia.<sup>3</sup> Another use of καί, more or less closely related to this, is to introduce an incredulous question, very often with πῶς.<sup>4</sup> The effect is very much like the Irish "And how . . .," in which the

<sup>1</sup> Cf. Jebb on *Soph. Oed. Tyr.* 757.

<sup>2</sup> *Idem*, *Oed. Col.* 263; *Elec.* 236.

<sup>3</sup> In *Hippol.* 97, otherwise an excellent example, the καί goes with the noun; so in *Plato Laches* 184A. Is this true in a weaker degree of all the Platonic cases?

<sup>4</sup> Paley on *Helen* 583 and 1212. The use of δέ to connect a series of questions by one speaker seems to give somewhat the same effect of doubt or skepticism. Does this mean that the connective force of the two particles brings about the effect of skepticism?

"and" is not a real connective and the "how" may mean "how" or "why" or "are you really." Cf. Eur. *Elec.* 224-25:

*Ores.*: There is no one whom I might more justly touch than you.

*Elec.*: And how are you lurking armed about my house?

Sometimes the phrase is complete in itself. Cf. *Agam.* 549, 1310. Skeptical or incredulous questions are also often introduced by πῶς οὖν and πῶς δῆτα. All these phrases with πῶς may of course be used literally to ask for information without any expression of incredulity.

πῶς δῆτα, again, should be included in a group with τί δῆτα, ποῦ δῆτα, τί δή, κτλ, all introducing questions of surprise, logical doubt, impatience, or anger. I have been unable to observe any consistent difference between the phrases with δή and those with δῆτα as regard sharpness. From its original meaning δῆτα is regularly used to represent logical inference, where δή is not employed at all, but it is also fully as frequent as δή in questions of impatience or anger. For the various particles expressing eagerness, surprise, irritation, doubt, a very convenient illustration may be found in *Ajax* 38-50. Odysseus eagerly questions Athena, using ἦ καί in vss. 38, 44, 48, καί in vss. 40, 50, τί δῆτα in vs. 42. Cf. Aesch. *Choeph.* 526-32; Eur. *Herc. Fur.* 538-61. Often grammatical ellipsis comes very close to thought-ellipsis, especially in answers where the direct word or phrase is omitted but is qualified by the spoken words. A few illustrations will make this clear. Aes. *Prom.* 982 f.:

*Hermes*: καὶ μὴν σύ γ' οὕτω σωφρονεῖν ἐπίστασαι.

*Prom.*: σὲ γὰρ προσηγύδων οὐκ ἂν ὄνθ' ὑπηρέτην.

["For otherwise. . . ."]

*Supp.* 510 f.:

*King*: οὗτοι πτερωτῶν ἀρπαγαῖς σ' ἐκδώσομεν.

*Chorus*: ἀλλ' εἰ δρακόντων δυσφρόνων ἐχθίοσιν.

["But what will happen if you be bidden to yield us up. . . ."]

a regular idiom, which should be punctuated with a dash or question mark. Cf. Eur. *Herc.* 713 f.:

*Iol.*: παιδὸς μελήσει παισὶ τοῖς λελειμμένοις.

*Alc.*: ἦν δ' οὖν, ὃ μὴ γένοιτο, χρήσονται τύχη;

Aesch. *Agam.* 1211 f. (cf. also Soph. *Oed. Tyr.* 1019 f.):

*Chorus*: πῶς δῆτ' ἀνατος ἦσθα Λοξίου κότῃ;

*Cass.*: ἔπειθον οὐδέν' οὐδέν, ὥς τάδ' ἤμπλακον.

["I was not unscathed for. . . ."]

In Soph. *Oed. Tyr.* 994 the first part of a double question is answered, neglecting the second part; in *Oed. Tyr.* 1040 the reverse is true. A common ellipsis is that in Eur. *Herac.* 271 f.:

*Copreus:* μὴ πρὸς θεῶν κήρυκα πολμήσης θεεῖν.

*Demophon:* εἰ μὴ γ' ὁ κῆρυξ σωφρονεῖν μαθήσεται.

["I will unless. . . ."]

*Phoen.* 1346 f.:

*Creon:* οἴμοι κακῶν δύστηνος · ὦ τάλας ἐγώ.

*Mess.:* εἰ καὶ τὰ πρὸς τούτοις γ' εἰδείης κακά.

["You would be indeed if. . . ."]

And another device equally frequent is repetition of the construction in the preceding verse without the controlling word. Cf. Eur. *Herac.* 682 f.:

*Servant:* ἤκιστα πρὸς σοῦ μῶρον ἦν εἰπεῖν ἔπος.

*Iolaus:* καὶ μὴ μετασχεῖν γ' ἀλκίμον μάχης φίλοις.

And, finally, very common is the use of γάρ to mark ellipsis of a whole phrase. Cf. Aesch. *Eumen.* 599 f.:

*Chorus:* νεκροῖσί νυν πέπεισθι μητέρα κτανόν.

*Ores.:* δυοῖν γὰρ εἶχε προσβολὰς μασμάτων.

["I slew her rightly for. . . ."]

Side by side and often combined with the continuation of thought from speaker to speaker is the continuation of construction, usually in answers, sometimes in questions, sometimes in interruptions. Only in this last case do we find any notable attempts at subtlety. In general the matter is purely grammatical. In Aeschylus up to the *Agamemnon* trilogy more than a third of the cases are categorical answers and only a few involve even a simple ellipsis. But from this point on ellipsis played a large part and categorical answers are not so prominent. The most frequent ways of continuing the construction are (1) by participle,<sup>1</sup> (2) by subordinate clause or infinitive, (3) by a noun in case relation. In questions the participle is most used, in categorical answers the case construction. The infinitives of class (2) may be indirect discourse, complementary, or expegetical. Adjectives and adverbs, either single words or prepositional phrases, are not often found. Cases of pure apposition (which might be included in the class of nouns in case relation) are fairly frequent. Occasionally in interruptions a verb is interposed by the second speaker in the middle of the

<sup>1</sup> Cf. Jebb on Soph. *Ajax* 1051.

first speaker's sentence, as in Eur. *Supp.* 935. The most interesting cases of continued construction in interruption are in antilabé, where the interrupting speaker purposely warps the meaning.<sup>1</sup> Cf. *Cyclops*, 683:

*Chorus:* ἔχεις;

*Cyclops:* κακόν γε πρὸς κακῷ.

where Shelley mistranslated the accusative as one of exclamation. So *Ajax* 875:

ἔχεις οὖν—(or as question)

πόνου γε πλήθος κούδεν εἰς ὄψιν πεσόν.

Eur. *Supp.* 818:

*Adr.:* ἔχεις, ἔχεις—

*Chorus:* πημάτων γ' ἄλυσ βάρος.

Ores. 1606:

*Mene.:* ὅστις δὲ τιμῇ μητέρ';

[" . . . will he speak to you?"]

*Ores.:* (purposely misunderstanding): εὐδαίμων ἔφν.

*Helen* 1633:

*Theoc.:* ἦ με προὔδωκεν—

*Chorus:* καλὴν γε προδοσίαν, δίκαια δρᾶν.

In the case of interruptions or of mere stop-gap verses (the *Fullverse* of Gross), the sentence is often continued by the original speaker. Unless, however, the construction is altered by the intervening verse, this is perfectly natural and need be considered only under the head of stop-gap verses.<sup>2</sup> But continuation from one speaker to another marks

<sup>1</sup> Cf. Shakespeare's use, p. 86.

<sup>2</sup> Both uses are well illustrated by *Phoen.* 603 ff.; *Helen* 1630-39. The latter passage, short as it is, includes practically all the devices of continued construction. Theoclymenus wishes to punish his priestess-sister for aiding Helen to escape; the chorus stoutly oppose him:

*Theo.*—ἀλλὰ δεσποτῶν κρατήσεις δούλος ὢν; *Cho.*—φρονῶ γὰρ εἶ.

(ἀλλὰ="What! . . ."; γὰρ="Yes for . . .")

*Theo.*—οὐκ ἔμοιγε εἰ μὴ μ' ἔδασεις— *Cho.*—οὐ μὲν οὖν σ' ἔδασμεν.

(ἔμοιγε with εἰ φρονῶ; interruption; catchword.)

*Theo.*—σύγγονον κτανεῖν κακίστην— *Cho.*—εὐσεβεστάτην μὲν οὖν.

(Const. cont. by original speaker; catchword antonym.)

*Theo.*—ἦ με προὔδωκεν— *Cho.*—καλὴν γε προδοσίαν, δίκαια δρᾶν.

(Const. cont. by original speaker; const. cont. by interruption.)

*Theo.*—τάμὰ λέκτρ' ἀλλῃ διδούσα. *Cho.*—τοῖς γε κυριωτέροις.

(Const. cont. by original speaker; const. cont. with correction.)

[Note continued on p. 33]

in an obvious way the close connection in thought between the two, the keenness with which each follows the other's argument or statement. It is as if each appropriated the other's words, in the moment of their utterance, to his own train of thought. But there is an entire lack of subtlety, an utter obviousness, in such a usage; no hidden meaning lurks, as a rule, behind the words or between the lines. And so we are not surprised to find it confined to two or three consecutive lines or to successive two-line groups of question and answer. It is noteworthy, however, that the Greek dramatists have more of this continuation of construction than any later writers from Seneca down to our own times.<sup>1</sup>

Even more characteristic of stichomythia is angry or mocking balance of form. This has nothing to do with antiphonal appeals like those in Eur. *Elec.* 671 ff., and is only incidentally connected with categorical repetition in answers, as in *Helen* 1416 f.:

*Helen:* αἴθις κέλευσον, ἵνα σαφῶς μάθωσί σου.

*Theo.:* αἴθις κελεύω καὶ τρίτον γ', εἰ σοι φίλον.

Cases of catchwords with true taunting balance of form are given on p. 39. At times the tone of irritation occurs even in balanced exclamations or appeals. Cf. Aesch. *Septem* 255 f.:

*Chorus:* ὦ παγκρατὲς Ζεῦ, τρέψον εἰς ἐχθροὺς βέλος.

*Electacles:* ὦ Ζεῦ, γυναικῶν οἶον ὥπασας γένος.

Aesch. *Eumen.* 744-47:

*Orestes:* ὦ Φοῖβ' Ἀπολλων, πῶς ἀγὼν κριθήσεται;

*Chorus:* ὦ Νῦξ μέλαινα μήτηρ, ἄρ' ὄρῃς τάδε;

*Orestes:* νῦν ἀγχόνης μοι τέρματ', ἥ φάος βλέπειν.

*Chorus:* ἡμῖν γὰρ ἔρρειν, ἥ πρόσω τιμὰς νέμειν.

Eur. *Medea* 1363 f.<sup>2</sup>

*Jason:* ὦ τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.

*Medea:* ὦ παῖδες, ὡς ὤλεσθε πατρὸς νόσφ.

*Theo.*—κύριος δὲ τῶν ἐμῶν τίς; *Cho.*—ὅς ἔλαβεν πατρὸς πάρα.

(Catchword + δέ for further definition; cf. Plato's use, p. 57; ellipsis of verb to be supplied from previous speech.)

*Theo.*—ἀλλ' ἔδωκεν ἡ τύχη μοι. *Cho.*—τὸ δὲ χρεὼν ἀφείλετο.

(Virtual catchword; catchword balance; catchword antonym.)

*Theo.*—οὐ σὲ τὰμὰ χρὴ δικάζειν. *Cho.*—ἦν γε βέλτιω λέγω.

(Ellipsis of χρὴ με δικάζειν, to be supplied from preceding.)

*Theo.*—ἀρχόμεσθ' ἄρ', οὐ κρατοῦμεν. *Cho.*—δοῖα δρᾶν, τὰ δ' ἔκδικ' οὐ.

(Const. cont. with correction—or, ellipsis.)

<sup>1</sup> Cf. p. 25.

<sup>2</sup> Cf. p. 84 for Shakespeare's use.

Aeschylus does not use exact mocking balance in any case,<sup>1</sup> but the spirit is clear in several cases: *Choeph.* 918 f.:

*Clyt.*: μὴ ἄλλ' εἴφ' ὁμοίως καὶ πατὴρ τοῦ σοῦ μάτας.

*Orestes*: μὴ 'λεγχῇ τὸν πονοῦντ' ἔσω καθήμενῃ.

with which cf. Eur. *Iph. Aul.* 1134 f.:

*Agam.*: σὺ δ' ἦν γ' ἐρωτᾷς εἰκότ', εἰκότ' ἂν κλύεις.

*Clyt.*: οὐκ ἄλλ' ἐρωτῶ, καὶ σὺ μὴ λέγ' ἄλλα μοι.

*Eumen.* 711-14 (cf. *Eumen.* 727-30):

*Chorus*: καὶ μὴν βαρεῖαν τήνδ' ὁμλίαν χθονὸς  
ξύμβουλος εἰμι μηδαμῶς ἀτιμάσαι.

*Apollo*: κἀγὼ γε χρησμούς τοὺς ἐμούς τε καὶ Διὸς<sup>2</sup>  
ταρβεῖν κελεύω μῆδ' ἀκαρπώτους κτίσαι.

Possibly Aesch. *Supp.* 924 f.:

*Herald*: ἀγοιμ' ἂν, οὗ τις τάσδε μὴ 'ξαιρήσεται.

*King*: κλάους ἂν, εἰ ψεύσεαι, οὐ μάλ' ἐς μακράν.

In Sophocles there are several good cases: *Oed. Tyr.* 547-52:

*Creon*: τοῦτ' αὐτὸ νῦν μου πρῶτ' ἄκουσον ὡς ἐρῶ.

*Oedipus*: τοῦτ' αὐτὸ μὴ μοι φράζ', ὅπως οὐκ εἰ κακός.

*Creon*: εἰ τοι νομίζεις κτήμα τὴν αἰθαδίαν  
εἶναί τι τοῦ νοῦ χωρίς, οὐκ ὀρθῶς φρονεῖς.

*Oedipus*: εἰ τοι νομίζεις ἄνδρα συγγενὴ κακῶς  
δρῶν οὐχ ὑφέξειν τὴν δίκην, οὐκ εὖ φρονεῖς.

<sup>1</sup> *Septem* 1041-45 is nearest it. Cf. p. 39.

<sup>2</sup> Final assonance is intentional, I believe. Cf. *Alc.* 723, quoted below; *Septem* 255, quoted above; *Philoc.* 100 f.:

*Neop.*: τί μ' ὄν ἀνωγας ἄλλο πλὴν ψευδῇ λέγειν;

*Odys.*: λέγω σ' ἐγὼ δόλῳ Φιλοκτήτην λαβεῖν.

*Ion* 368 f.:

*Ion*: αἰσχύνεται τὸ πρᾶγμα· μὴ 'ξέλενχέ νιν.

*Creusa*: ἀλγύνεται δέ γ' ἡ παθοῦσα τῇ τύχῃ.

on which Paley writes: "The same inharmonious collision of αἰσχύνομαι and ἀλγύνομαι occurs in *Herac.* 541-42"; while Jerram says: "The homophony in *Ion*'s αἰσχύνεται and *Creusa*'s ἀλγύνεται is intentional. Dr. Verrall has preserved the correspondence in a different form by translating 'his tender honour' and 'his tender victim.'" *Ores.* 1128 f.:

*Orestes*: καὶ τὸν γε μὴ σιγῶντα ἀποκτείνειν χρεῶν.

*Pyl.*: εἴτ' αὐτὸ δηλοῖ τοῦργον οἱ τείνειν χρεῶν.

So, too, I think, *Philoc.* 108 ff.: . . . τὸ ψευδῇ λέγειν; . . . τὸ ψεύδος φέρει;  
. . . . . τολμήσει λακεῖν; . . . . οὐκ ὀκνεῖν πρόπει.

And, with the same challenging *ταί*, *Antig.* 522 f.:

*Creon*: οὔτοι ποθ' οὐχθρός, οὐδ' ὅταν θάνῃ, φίλος.

*Antig.*: οὔτοι συνέχθην, ἀλλὰ συμφιλεῖν ἔφυν.

Cf. 544 ff., where there is also a harping on the verb:

*Ismene*: μήτοι, κασιγνήτη, μ' ἀτιμάσῃς τὸ μὴ οὐ  
θανεῖν τε σὺν σοὶ τὸν θανόντα θ' ἀγνίσαι.

*Antig.*: μή μοι θάνῃς σὺ κοινὰ μῆδ' ἃ μὴ 'θιγες  
ποιοῦ σεαυτῆς· ἀρκέσω θνήσκουσ' ἐγώ.

Less obvious is *Elec.* 1031 f.:

*Electra*: ἀπελθε· σοὶ γὰρ ὠφέλησις οὐκ ἔνι.

*Chryso.*: ἔνεστιν· ἀλλὰ σοὶ μάθησις οὐ πάρα.

A few types from Euripides follow. *Alc.* 723 f.:

*Pheres*: φίλον τὸ φέγγος τοῦτο τοῦ θεοῦ, φίλον.

*Admetus*: κακὸν τὸ λῆμα κοῦκ ἐν ἀνδράσιν τὸ σόν.

*Ores.* 1587 f.:

*Menelaus*: ὁ μητροφόντης ἐπὶ φόνῳ πράσσει φόνον.

*Orestes*: ὁ πατὴρ ἀμύντωρ, ὃν σὺ προὔδικας θανεῖν.

*Androm.* 577-80:

*Peleus*: χαλᾶν κελεύω δεσμὰ πρὶν κλαίειν τινά,  
καὶ τῆσδε χεῖρας διπτύχους ἀνίεναι.

*Menelaus*: ἐγὼ δ' ἀπαυδῶ τᾶλλα τ' οὐχ ἥσσω σέθεν  
καὶ τῆσδε πολλῷ κυριώτερος γεγώς.

There is extended use of such taunting balance in Seneca, early French drama, and Shakespeare, illustrations of which will be found in the chapters dealing with later drama.

Just as in these cases the *form* of the preceding speaker's remarks is picked up, so an individual word or phrase may be seized upon and repeated, amplified, explained, or questioned. While the two usages illustrate alike the alertness of attention with which each speaker follows the other's words, the results in the two cases are decidedly different. The catching up of word or phrase gives a crisp, snappy effect, even if it be but in a categorical assent, and affords great opportunity for subtlety and lively counterplay.<sup>1</sup> Here too, of course, there are various

<sup>1</sup> Gross, p. 85, referring to the Streitscenen: "Da das Wort aber die Waffe der Zankenden ist, so nimmt er bei der Erwiderung gern ein Wort des Gegners auf, um diesen damit selbst zu treffen." Cf. Jebb on *Oed. Tyr.* 622.

degrees of liveliness and picturesqueness, which may be ranged somewhat as follows: (1) least noticeable, repetition of a word in assent; (2) use of a synonym, with evident intention to avoid repetition; (3) repetition of a word to qualify or emphasize it; (4) use of a balanced or contrasted word, usually with a tendency toward opposition or argument; (5) intentionally misunderstanding, changing, or adding to the meaning of the opponent's words. I have included here as the second class of these "catchwords" (if I may use the word in a new meaning) use of a synonym with evident intention to avoid repetition. It is clear that this is done at times, but it is equally clear that in most cases these synonyms were virtually catchwords, so intended and so accepted. These virtual catchwords form a large class in themselves and help to explain or add force to many otherwise weak passages.<sup>1</sup>

Cases of changing the meaning of or misunderstanding the other speaker's word are especially interesting, not for purposes of classification, but individually. In *Bacch.* 814-15 Pentheus' ambiguous *λυπρῶς*, which was meant with the participle, is taken by Dionysus with the verb and picked up by *πικρά* and the contrasted *ἡδέως*. In *Helen* 1201 *μόλοι* picking up *ἥκει* is almost a pun if it means here "achieve" or "attain to."<sup>2</sup> In *Elec.* 256-57 *ἀπαξιῶν* with bad meaning, "disdaining," is taken up by *οὐκ ἡξιού*, "did not count himself worthy," "was unwilling." *Ibid.* 569, in the repeated *εὖ φρονῶ* of the old man, is there not a reversion to the etymological meaning as opposed to the idiomatic meaning of the line before? In *Supp.* 576-77 Theseus purposely ignores the idiomatic meaning of *πράσσειν πόλλ'*, "to play the busybody," and quotes it as *πονούσῃ πολλά*. In Aesch. *Agam.* 539 *χαῖρε*, the greeting is changed to *χαίρω* literal, a pun often used in subsequent plays. *Eumen.* 606 *ἐν αἵματι* may have a lurking idiomatic meaning beyond that of *δραιο* which it takes up, but this is far from certain. Soph. *Antig.* 729-30 *τάργῃ* in the general sense of deeds is caught up by *ἔργον* in the narrower sense of duty. In 565 of the same play the idiomatic *κακῶς πράσσουσιν* of 564 is repeated as *πράσσειν κακά* in the literal sense. Instances might be multiplied.

<sup>1</sup> Cf. Aesch. *Supp.* 304; *Choeph.* 221; *Eumen.* 896; Soph. *Antig.* 512; *Elec.* 397; Eur. *Herac.* 965; *Hippol.* 724.

<sup>2</sup> Or it may be *ἥκει* whose meaning is changed and added to as compared with *ἥκει* of the preceding line. The line has long been under dispute. Cf. editions of Pearson and of Herwerden who cite Pflugk, Klotz, Hermann, Kirchoff, Dobree, Badham, Jerram, Paley.

The use of antonyms or, in general, of balanced or contrasted words is so frequent that I will refer only to a few typical cases: Aesch. *Agam.* 622, τὰ ψευδῇ and τἀληθῇ (with κενά balancing καλά); *Choeph.* 925, μητρός and πατρός; Soph. *Elec.* 1031-32, ὠφέλησις and μάθησις, and just below, 1037, ἐπισπίσθαι and ἡγήσει; Eur. *Helen* 1632, κακίστην and εὐσεβεστάτην; 1636, ἔδωκεν ἡ τύχη and τὸ δέ χρεὼν ἀφείλετο.

Repetition of a word without misunderstanding or change of meaning, but building a new thought about it, is one of the most frequent usages of stichomythia, not only in the three Greek dramatists, but in Latin and English as well. It serves for all moods from calm, friendly conversation to the bitterest quarrels, but becomes more distinctive in the more agitated passages. It would be an interesting and, I believe, profitable exercise to collect and discuss all the more characteristic and less conventional instances,<sup>1</sup> but I stop now only to comment on the effect produced of linked, almost overlapping, speeches where the catchwords are most frequent. Sophocles was especially clever at this, as witness *Ajax* 1125 ff.; *Antig.* 729 ff. The tendency of Euripides is to link the verses in pairs by such devices rather than to make whole passages continuous; cf. *Herac.* 252 ff. Both Euripides and Sophocles, however, occasionally harp on one word for a number of lines together, as in Soph. *Elec.* 795 ff., πᾶν; *Antig.* 733 ff., πόλις; Eur. *Alc.* 1126 ff., δάμαρτα; *Elec.* 967 ff., μήτηρ, πατήρ.

In perhaps two-thirds of the cases these catchwords are so obvious and emphatic that no attempt is made to point them out by demonstrative articles or particles or conspicuous position. In the other one-third we find various uses. Most frequent are the deictic article or ὃδε in its various forms, and δῆτα, but there occur also δῆ, καὶ δῆ, καὶ μὴν, γέ, ποῖος (sarcastic or incredulous), and the absolute ungrammatical repetition of the word as if in quotation marks or echoed in surprise. Emphasis of position I will speak of by itself. In the earliest play of all, the *Supplices*, we find καὶ δῆ twice<sup>2</sup> (though at 438 it is not strictly in stichomythia), and two cases, vss. 210, 216, of a catchword with δῆτα,<sup>3</sup> interesting because so similar. Each is the repetition of an optative wish, but changed from active to middle without change of meaning.

<sup>1</sup> Gross, pp. 85-86, gives a list of the more interesting cases, but this does not pretend to be complete.

<sup>2</sup> Found also in its idiomatic sense of "Well, suppose that . . .," *Eum.* 894.

<sup>3</sup> Cf. Jebb on *Oed. Tyr.* 445. Cf. Eur. *Elec.* 672-76 for imitation (?) of the *Supplices* passage.

Evidently the one was suggested by the other, whether consciously or not.  $\delta\eta$  alone with the repeated word is very rare, though so common in Plato.  $\mu\acute{\epsilon}\nu\tau\omicron\iota$ , too, is unusual, though normal in Plato. For  $\kappa\alpha\iota$   $\mu\acute{\eta}\nu$ <sup>1</sup> cf. *Agam.* 931; *Ajax* 794.  $\gamma\acute{\epsilon}$  is rarely used except in connection with the demonstrative, a particle, or a "quoted" word. Cf., e.g., *Herc. Fur.* 557; *Iph. Aul.* 405. The forms of  $\delta\delta\epsilon$  (cf. *Agam.* 942; *Herc. Fur.* 714) are less frequent than the simple article with the force of a second-personal demonstrative. Cf. *Herac.* 272 (where the point may easily escape notice); *Orestes* 1521; *Iph. Aul.* 700, and, in my opinion, *Eur. Elec.* 254; *Philoc.* 1225, and other such cases. Sophocles has a favorite idiom, though one not peculiar to him, for which see *Ajax* 792,  $\tau\eta\nu$   $\sigma\eta\nu$   $\pi\rho\acute{\omega}\xi\iota\nu$ ; *Philoc.* 1251,  $\tau\omicron\nu$   $\sigma\omicron\nu$   $\phi\acute{o}\beta\omicron\nu$  (taking up  $\phi\omicron\beta\epsilon\acute{\alpha}$ ); and *Elec.* 1110,  $\tau\eta\nu$   $\sigma\eta\nu$   $\kappa\lambda\eta\delta\acute{o}\nu$  (taking up  $\phi\acute{\eta}\mu\eta\varsigma$ ). There are few cases in Aeschylus<sup>2</sup> and Sophocles of the word echoed or quoted without the demonstrative, but Euripides has this trick of style frequently; cf. *Alc.* 807; *Herc. Fur.* 557, 1134; *Supp.* 124; *Iph. Aul.* 833.

With or without the particles a catchword is often made conspicuous by its position, that is, by being placed either first or last in the verse or in a position corresponding to that held by the original word in its verse. For position at beginning or end of verse cf., merely as a convenient illustration, *Hippol.* 317, 319, 604, 614, and *Bacch.* 963, where  $\mu\acute{o}\nu\omicron\varsigma$  is caught up and used at beginning and end of the "cyclic" verse. Any animated stichomythia will furnish instances, from the *Supplices* of Aeschylus down to our own time. The balanced position for the catchword is less frequent when the same word is repeated, but very common in case of virtual catchwords. In nine cases out of ten this parallelism forms an antiphonal prayer or appeal, or is angry and taunting in spirit. This is not because of the catchword, but is a result of mocking the form. Cases where there is no taunt or apparent anger are practically confined to the true catchwords. A few illustrations will make these points clear. In Aeschylus, *Prom. Bound* 69 f.:

*Hephaes.*:  $\delta\rho\acute{\alpha}\varsigma$  . . . .

*Kratos*:  $\delta\rho\hat{\omega}$  . . . .

So *Eumen.* 202 f.:

*Chorus*:  $\xi\chi\rho\eta\sigma\alpha\varsigma$  . . . .

*Apollo*:  $\xi\chi\rho\eta\sigma\alpha$  . . . .

<sup>1</sup> Cf. Jebb on *Oed. Tyr.* 1004.

<sup>2</sup> The only good case in Aeschylus, *Prom.* 972 (quoted below, p. 48), marks a type of response which is psychologically very interesting. Cf. *Prom.* 978; *Soph. Philoc.* 1236; *Antig.* 741; *Eur. Alc.* 1086; *Bacch.* 970; *Hec.* 786; *Helen* 1633; *Iph. Aul.* 305; *Bacch.* 652. So in Shakespeare, *Coriolanus*, III, 1; *Titus Andronicus*, I, 1; *Winter's Tale*, V, 1; *Richard III*, IV, 4.

*Septem* 1041-45 (genuineness of this passage disputed; *τραχὺς δ'* in 1045 Schmidt's emendation for *τράχυν'*):

*Herald:* αὐδῶ . . . .

*Antig.:* αὐδῶ . . . .

*Herald:* τραχύς γε . . . .

*Antig.:* τραχὺς δ' . . . .

In Sophocles, *Antig.* 522 f.; *Oed. Tyr.* 547-50 (quoted on p. 34); *Ajax* 1360 f.:

*Agam.:* τοιούσδ' ἐπαινέεις . . . .

*Odys.:* σκληρὸν ἐπαινέειν . . . .

In Euripides, *Iph. Aul.* 1134 f.; *Orestes* 1587 f. (quoted on p. 35); *Alc.* 1085 f.:

*Heracles:* χρόνος μαλάξει . . . .

*Admetus:* χρόνον λέγεις ἂν . . . .

As Gross has pointed out,<sup>1</sup> this mimicking of one's adversary is the natural weapon of boorish quarrel, and is used as well in more dignified argument. Seneca has even more of it than the Greek, and Shakespeare, too, is fond of it.<sup>2</sup>

One word more needs to be said in connection with catchwords. I have mentioned<sup>3</sup> the occasional tendency to harp on a single word in a passage. This is sometimes a result of the insistence of one speaker, not a tossing back and forth of a catchword. Cf. *Hippol.* 93, 94, 99, 103, *σεμνός*; *Choeph.* 174, 176, 178, *ιδεῖν ὁμόπτερος, προσφερῆς ἰδεῖν, προσείδεται*, and less obviously below, 213, 214, 218, *τυγχάνειν, κυρῶ, τυγχάνω*; *Bacch.* 828, 830, 836, *στολήν*. In other cases the repetition seems to be a mere echo, the best illustration of which is Aesch. *Supp.* 300, 303, 306, 313, *βοί* and *βοός*.

I have spoken (p. 32) of "stop-gap verses." Neither this phrase nor Gross's *Füllverse* really does justice to the type, for the name implies that they were unnecessary, and this is not always true. Aeschylus has at least fourteen cases. Of these, *Pers.* 735; *Agam.* 268, 543; *Choeph.* 767; *Eumen.* 420, 431, 601, are all of the same type: *πῶς δῆ;* or *πῶς φής;* followed by a more or less pertinent comment on the speaker's failure to understand. They advance the situation not at all; their only apparent purpose in the dialogue is to preserve the rigid symmetry. *Choeph.* 118 and 120 at first sight look equally empty, but a reading of the

<sup>1</sup> *Op. cit.*, p. 85. Cf. also Jebb on *Oed. Tyr.* 622; *Philoc.* 1252.

<sup>2</sup> Cf. pp. 81, 84.

<sup>3</sup> P. 37.

passage shows that Electra is craftily pretending ignorance or hesitation in order to lead the chorus on to definite statement of the prayer for vengeance.<sup>1</sup> The eager interruptions of *Choeph.* 175 and 528 and the puzzled questions of the king in *Supp.* 456, 458, 460, 462, 464 are more than stop-gap verses, as we must feel on reading the passages. By delaying the real object of our attention, they serve to make that attention more keen, just as in music the repetition of a series of transition chords brings to a nervous tension our desire for the final dominant chord. And as a listener subconsciously realizes and half utters the chord for which his ears are straining, so the speaker of a verse of this sort often anticipates the answer in his question.<sup>2</sup> To choose at random, cf. *Choeph.* 530; *Soph. Elec.* 1191; *Oed. Col.* 645; *Eur. Hec.* 1272; *Medea* 680; *Ion* 303.<sup>3</sup> This use of dramatic suspense is found oftenest in Euripides, as we might expect, though with him it degenerates into a mannerism. Plato, too, with equal dramatic instinct makes abundant use of such stop-gap questions or answers, usually of the conventional "I don't understand" type. As in Euripides, this becomes in his later dialogues somewhat of a mannerism.<sup>4</sup>

As may be seen from the examples already cited, there are favorite types of these stop-gap verses, especially when they become with Euripides conventional. Sophocles has few verses (not over a dozen in all) artificial enough to be classed under this head, and these vary so widely in form as scarcely to duplicate at all.<sup>5</sup> Aeschylus' favorite is the  $\pi\omega\varsigma\delta\eta$ ; line mentioned above. Euripides has this form very frequently with its modifications. It is really part of a broader type, viz., a word or phrase (a) justified or (b) amplified by the rest of the verse. A few illustrations will make this clear.

- a) *Iph. Taur.* 247: "Greeks. (I speak thus briefly for) this is all I know."  
*Ibid.* 1045: "I—for to me alone is it lawful to touch the images."  
*Ibid.* 1161: "Abomination—for with sacred meaning do I utter the word."  
*Ibid.* 1172: "Murder of whom? For I have become eager to learn."
- b) *Herc. Fur.* 543 (punctuating after  $\sigma\tau\acute{\alpha}\sigma\alpha$ ): "By power of faction; he holds sway over seven-gated Thebes."

<sup>1</sup> Cf. p. 8, n. 1.

<sup>2</sup> Flagg, on *Eur. Iph. Taur.* 1040; quoted on p. 19, n. 3.

<sup>3</sup> *Eur. Herc. Fur.* 714 is an exaggerated case, if we keep the manuscript reading. Cf. editors *ad loc.*

<sup>4</sup> Cf. Campbell, Introduction to edition of Plato's *Sophist* and *Politicus*, p. xxxviii and pp. xx-xxi, for a general statement of this tendency to mannerism.

<sup>5</sup> But cf. *Elec.* 1112 with *Philoc.* 1231.

*Ibid.* 555: "By force—thy father cast forth from his bed" (if we may accept this reading).

*Hec.* 995: "Safe—guarded in my palace."

*Helen* 1223: "Unburied—ah, woe is me for my sorrows!"

*Alc.* 485: "Unacquainted—I have never yet gone to the land of the Bistoni."

In most cases the first word or phrase is an abrupt, categorical answer and the rest of the line is in a way an apology for the abruptness.

Another favorite form of stop-gap verse is that sometimes known as the dichotomic question. Very often the question thus asked is important to the sense, but the form is mere padding to fill the line. Aeschylus has the type in *Prom.* 765:

*Io:* θέορτον ἢ βρότειον; εἰ ῥητὸν, φράσον.

which involves other filling as well. Cf. also *Supp.* 335; *Pers.* 715, 719. It is rare in Sophocles. *Oed. Tyr.* 993 is a fair example, somewhat reminiscent of the line quoted above:

*Mess.:* ἢ ῥητὸν; ἢ οὐχὶ θεμιτὸν ἄλλον εἰδέναι;

In Euripides we find it early and late. Cf. *Alc.* 520, 532; *Ion* 301, 310, 316; *Helen* 786, 800, 816. The same fashion of thought is shown by verses in which one thought is expressed in two different ways with a sort of legal orotundity. Cf. Eur. *Elec.* 245, 628; *Bacch.* 1263; *Supp.* 113; Soph. *Elec.* 1102; Aesch. *Eumen.* 593.

The frequency of riddling passages from *Supp.* 455 ff. down through the dramatists and Plato makes very common the occurrence of the stop-gap verse "I don't understand," either phrased as so often in Aeschylus (p. 39) or in less conventional form and more impatient spirit; cf. Aesch. *Supp.* 464; *Eumen.* 420; Eur. *Iph. Aul.* 523. Verses of this sort also are used, with less excuse, to interrupt prayers, requests, oaths, or statements of oracles; cf. *Helen* 1238; *Elec.* 564; *Iph. Taur.* 738; *Medea* 680. And finally, a combination of these stop-gap verses and dramatic asides may be found in passages where the speeches of one person are practically continuous, as in *Hec.* 239 ff.; *Hippol.* 337 ff.; *Iph. Taur.* 1203 ff.; Soph. *Philoc.* 1222 ff. Verses which are padded by mere periphrasis are too frequent to need more than mention.

Stop-gap verses of the weaker sort often fail to interrupt the other speaker enough to alter his grammatical constructions. In antilabé where there is by nature more interruption this is especially true; cf. *Bacch.* 966 ff.; *Iph. Taur.* 1203 ff.; *Phoen.* 604 ff.; *Helen* 1631 ff. But the farther the stop-gap verse gets from the purely formal, and the more

necessary it is to the sense, so much the more does it affect the construction; cf., in the order given, Eur. *Hippol.* 337-43; Aesch. *Choeph.* 527-31; *ibid.* 117-21; Eur. *Herc. Fur.* 713-17; *Supp.* 934-36.

There is another type of interrupting verse more closely connected with dramatic asides than with true stop-gap verses. I mean cases of exclamation or appeal in place of direct answer. These too may be just as necessary to the progress of the dialogue and just as natural as a sentence in direct address, and are often more direct than a general gnomic phrase would have been. When Wecklein says of Darius' exclamations in the *Persae* (731, 735), "Sonst nicht im Dialog," he is thinking only of the most rigid dialogue possible. Other typical cases in Aeschylus are *Prom.* 45, 66; *Septem* 808; *Supp.* 466; *Agam.* 1305; *Choeph.* 928, 1057. Especially interesting are three cases. In *Septem* 251-56 the angry Eteocles tries to reason with the hysterical chorus, who do nothing but call for help. *Choeph.* 489-97 and *Eumen.* 744-47 are antiphonal appeals of dialogue form only. The spirit of the *Choephori* passage is that of the long kommos which precedes it. In the Euripidean passage which imitates this (*Elec.* 671-84) a formal dialogue precedes, and the effect of the balanced appeals is really that of interrupted dialogue. More truly kommoi in iambics are *Hec.* 415 ff. and *Tro.* 610 ff. Most of the hundred or more exclamatory verses in the course of dialogues are individual cases. There are a few instances of a series of exclamations: cf. the passage cited, *Septem* 251-56; Soph. *Elec.* 1179 ff.; *Philoc.* 895 ff.; Eur. *Hippol.* 337 ff.; *Medea* 328 ff. True dramatic asides are infrequent in Greek but do occur, e.g., Soph. *Elec.* 1174-75; *Philoc.* 910 f.; Eur. *Iph. Aul.* 655, and a whole passage, *Hec.* 736-51, in which Hecuba debates with herself while Agamemnon impatiently interrupts.<sup>1</sup>

The quality of subtlety is noticeable, as a rule, more as an atmosphere that surrounds and pervades a passage than as a definite feature. A few points, however, we can put our fingers on as the obvious agents of subtlety. Gnostic or epigrammatic verses, riddling or paradoxical statements, Sophoclean or tragic irony, the Yankee trait of question answering question and of clever evasion in general, sophistic quibbling, and, very rarely, open sarcasm, occur in about that order of frequency. By means of these devices, and sometimes even without them, stichomythia furnishes much to be read into and between the lines. So swift and so constant is the change of speakers in this, as contrasted with an ordinary dialogue, that one has to be on the alert to catch secondary meanings, and suggestions which may determine the drift

<sup>1</sup> Cf. Shakespeare, *Henry VI*, V, 3, Margaret and Suffolk.

of the answer. Let me illustrate with one passage each from Sophocles and Euripides interpreted<sup>1</sup> as Meredith has interpreted his own dialogue in *Rhoda Fleming*.<sup>2</sup>

Soph. *Elec.* 1021 ff.<sup>3</sup>

*Chrysothemis*: Would that you had been such in purpose when our father died; for you would have stopped at nothing.

*Electra*: I was such in nature, but weaker then than now in wisdom (so that I could not avenge him).

*Ch.*: (And that lack of wisdom led you aright.) Practice to remain such in wisdom forever.<sup>4</sup>

*Elec.*: As one refusing to share the deed you give me this advice.

*Ch.*: (Yes, I refuse) for he who has a hand in this will probably fare ill.

*Elec.*: (A prudent—and a cowardly—remark.) I envy you your prudence, but abhor your cowardice.

*Ch.*: [Sarcastically] (Your slurs will not move me.) Even when you speak well of me I will endure the hearing (though I shall be troubled to find *you* agreeing with me).

*Elec.*: Well, you shall never have that experience with me.

<sup>1</sup> Cf. also Tucker on Aesch. *Supp.* 509 ff., quoted in note on p. 7.

<sup>2</sup> *Rhoda Fleming*, chap. xliii:

"I've always thought you were born to be a lady." (You had that ambition, young madam.)

She answered: "That's what I don't understand." (Your saying it, O my friend!)

"You will soon take to your new duties." (You have small objection to them even now.)

"Yes, or my life won't be worth much." (Know, that you are driving me to it.)

"And I wish you happiness, Rhoda." (You are madly imperilling the prospect thereof.)

To each of them the second meaning stood shadowy behind the utterances. And further:

"Thank you, Robert." (I shall have to thank you for the issue.)

"Now it's time to part." (Do you not see that there's a danger for me in remaining?)

"Good night." (Behold, I am submissive.)

"Good night, Rhoda." (You were the first to give the signal of parting.)

"Good night." (I am simply submissive.)

"Why not my name? Are you hurt with me?"

Rhoda choked. The indirectness of speech had been a shelter to her, permitting her to hint at more than she dared clothe in words.

<sup>3</sup> Thought-ellipses are in parentheses; grammatical ellipses in pointed brackets; stage directions in square brackets.

<sup>4</sup> Jebb: "The retort of Chrysothemis shows that she feels the reproach to herself implied by *τότε*."

*Ch.*: (Never?) Long is the time of judgment in these things, even the rest of time.

*Elec.*: (I will argue no longer with you.) Begone! for there is in you no will to aid.

*Ch.*: Nay, there is, but in you there is no wisdom.

*Elec.*: (If you will not aid,) go to your mother and tell her all this.

*Ch.*: Nay, I have not such enmity for you (as to reveal your treason to her).

*Elec.*: (If not enmity) at least you realize to what a place of dishonor you bring me (by deserting me and accusing me of madness).

*Ch.*: Dishonor? No. But (I am moved by) forethought for you.

*Elec.*: Then must I follow your idea of the right (as shown by the fruit of your forethought)?

*Ch.*: (Yes) (follow me while you are distraught,) for when your wits work well, then you shall lead us both.

*Elec.*: (You mean well.) Truly it is a great pity that one speaking well should fail to speak aright.

*Ch.*: (You say that of *me*?) You have described exactly the sickness with which *you* are afflicted.

*Elec.*: What? (I fail to speak aright?) Do I not seem to you to speak with justice?

*Ch.*: (With justice, perhaps,) but there are times when even justice brings harm.

*Elec.*: I do not care to live under such laws (where justice can bring harm).

*Ch.*: [Abruptly] But (I warn you) if you do this (that *you* plan) you will (sometime) praise me (i.e., for my forethought).

*Elec.*: Yet do this I will with no fear of you (i.e., your warning).

*Ch.*: And is this true? Will you not change your purpose?

*Elec.*: (No,) for nothing is more hateful to me than an evil purpose (such as a change would mean).

*Ch.*: It seems you will not consider [*φρονεῖν*] aught that I have said.

*Elec.*: (No, for) these plans have been long considered [*δέδοκται*] by me and not just now.

*Eur. Alc.* 38 ff.:

*Apollo*: Fear not: I come with justice<sup>1</sup> and words of good faith.

*Thanatos*: Then what is the need of bow and arrows, if you come with justice?

*Ap.*: (These need no explanation.) It is always my custom to carry them.

*Th.*: (Yes, and) (always your custom) to give aid *unjustly* to this home.

<sup>1</sup> Earle: "Note the play on words *δικην ἔχω* in vs. 38 meaning 'I am not guilty of injustice' (an answer to *ἀδικεῖς* in vs. 30) while *δικην ἔχεις* in vs. 39 means 'If it is only a cause that you have to plead'—the language of the court." A little over-subtle perhaps.

*Ap.*: (Not unjustly—I give aid) because I am grieved by the sorrows of a man who is my friend.

*Th.*: [Unheeding] And will you now deprive me of this second corpse?

*Ap.*: (Deprive you?) Why, I did not take even that other (i.e., Admetus) from you by force.

*Th.*: [Neglecting his emphasis on "by force"] Then why is he upon the earth and not below the soil?

*Ap.*: (He saved his life) by giving in exchange his wife, for whom you now come.

*Th.*: (Yes,) and (this time you will not prevent me:) I will carry her off beneath the earth.

*Ap.*: (I shall not try to prevent you.) Take her and go; for I do not know that I can persuade you.

*Th.*: [With ironical innocence.] To slay one whom I should? Why, that is my duty.

*Ap.*: No, but to bring death to those long awaiting it.

*Th.*: (You mean, in this case, Pheres.) I understand your words and your desires, be sure.

*Ap.*: Then is there any way that Alcestis might come to old age?

*Th.*: There is not. Consider that even I delight in my prerogatives.

*Ap.*: (But this is your prerogative;) you may take a single life, no more. (Then why not some other life rather than hers?)

*Th.*: (I can take but one life, but) I win a greater prize in the death of the young.

*Ap.*: (Why if it is a rich prize you wish, what matters the age?) Even if she die an aged woman, she will be buried with rich obsequies.

*Th.*: (The principle of such an arrangement is bad.) You establish a custom favorable to the wealthy.

*Ap.*: What's that you say? (It smacks of philosophy.) Are you a philosopher, and I knew it not?

*Th.*: They who could would purchase the right to die old.<sup>1</sup>

*Ap.*: Then (not to quibble further), it does not seem good to you to grant me this favor?

*Th.*: By no means; and (you did not need to ask, for) you know my nature.

*Ap.*: [Angrily] (Yes, and I know it is) hated by mortals and abhorred by the gods.

*Th.*: (Reville me all you will, you will not move me. The fault of *your* nature is to want all things your way.) You cannot have *all* things that you should not.

<sup>1</sup> Reading with L: ὥστε οἱ πάντες γηραιότες θανεῖν. With the reading δυνάσται δὲ οἱ (of I), "They would be blest who could die old," the meaning is the same but more ambiguously expressed.

Let us turn now to the detailed devices for producing effects of subtlety. Epigram, as we have seen, is far more frequent in Euripides than in the earlier dramatists, and in Seneca it becomes a habit, almost a fault. Of the twenty or so cases in Aeschylus<sup>1</sup> all have the gnomic quality and the reflective tone of proverbs except the group in *Agam.* 938-41 (and perhaps in *Septem* 716-19) which seem to be spontaneous epigrams. Contrast *Prom.* 39:

*Heph.*: τὸ συγγενές τοι δαυὸν ἢ θ' ὀμλία.

with *Agam.* 938-39:

*Agam.*: φήμη γε μάντοι δημόθρους μέγα σθένει.

*Clyt.*: ὁ δ' ἀφθόνητός γ' οἶκ ἐπίζηλος πέλει.

which might have served as model for several of Seneca's passages. *Supp.* 455 ff. is an early instance of riddling speech with deliberate purpose. *Agam.* 943 is probably intended as a paradox. Sophocles, too, has little epigram,<sup>2</sup> for his subtlety lies deeper than the mere phrase. His various uses of the device may be seen in the two early plays. *Antig.* 569 is metaphor; 571 has the gnomic plural, which we may see also in *Ajax* 1358 and in Eur. *Elec.* 265; *Iph. Aul.* 520; *Iph. Taur.* 1032. 737-38 is true epigram, imitated in Seneca. 1048-50 is a proverb tauntingly used (cf. Creon's interruption: ποῖον τοῦτο πάγκοινον λέγεις;); 1051 a spontaneous response in kind. Of 1055-56 the same is true. *Ajax* 1350-52 sound like apt proverbs; 1353 is a well-phrased paradox (cf. *Agam.* 943 and the elaborate riddling of *Ajax* 265 ff.); 1358 is an abrupt change to the gnomic plural, 1359 the imitative response. Even in Euripides the list of epigrammatic or riddling verses is not so long as we might expect.<sup>3</sup> In three plays there is none at all, *Andromache*, *Heracleidae*, and—strangely enough—*Medea*, unless we class vss. 330-31 as epigrams. Of enigmatic and paradoxical verses here are three types:

*Helen* 94: *Teucer*: Αἴας μ' ἀδελφὸς ὤλεσ' ἐν Τροίᾳ θανών.

*Alc.* 141: *Servant*: καὶ ζῶσαν εἰπεῖν καὶ θανούσαν ἔστι σοι.

<sup>1</sup> *Supp.* 336, 337, 338; *Septem* 716-17, 719, 1051; *Prom.* 39, 378 ff., 385, 936; *Agam.* 548, 938-41, 1205, 1300, 1668; *Choeph.* 920-21; *Eumen.* 428.

<sup>2</sup> *Antig.* 569, 571, 737-38, 1048-51, 1055-56; *Ajax* 1350-61; *Elec.* 398, 1042, 1219; *Oed. Tyr.* 438, 961; *Philoc.* 641, 1383; *Oed. Col.* 395, 592, 808, 1108.

<sup>3</sup> *Alc.* 54-59, 141, 381, 519 ff., 527-28, 540-42, 1078; *Bacch.* 480, 488, 1348; *Hec.* 786, 884; *Helen* 94, 138, 309 f., 464, 588, 814, 1213, 1638; *Elec.* 236=352, 265, 633, 972, 1131; *Herc. Fur.* 93-94, 559, 561, 1133, 1396; *Supp.* 119, 124, 294, 945; *Hippol.* 107, 348, 610, 612, 615; *Iph. Aul.* 312, 333-34, 407-8, 520, 643, 645; *Iph. Taur.* 1032, 1193; *Ion* 286, 337, 537, 957, 969; *Ores.* 748, 772-73, 1115, 1182, 1509; *Tro.* 1051; *Phoen.* 385 ff., especially 393-94, 396-97, 403, 597, 599, 721, 726-27, 731, 1675.

*Herc. Fur.* 1132: *Amph.*: ἀπόλεμον, ὦ παῖ, πόλεμον ἔσπευσας τέκνους.

Two metaphorical uses in *Ion* are interesting:<sup>1</sup>

336: *Creusa*: ἄκουε δὴ τὸν μῦθον· ἀλλ' αἰδούμεθα.

*Ion*: οὐ τᾶρα πράξεις οὐδέν· ἀργὸς ἢ θεός [i.e., Αἰδώς].

956: *Pedag.*: οὐδὲ ξυνῆδαι σοὶ τις ἔκθεσιν τέκνον;

*Creusa*: αἱ ξυμφοραὶ γε καὶ τὸ λανθάνειν μόνον.

One passage, *Phoen.* 1675:

*Creon*: ποῖ γὰρ ἐκφεύξει λόχος;

*Antig.*: νῦν ἄρ' ἐκείνη Δαναίδων μ' ἔξει μίαν.

is of the true allusive type not found as a rule in the Greek, but very common in Seneca, as, e.g., *Tro.* 322 ff. The other passages listed in the note are gnomes, special epigrams or proverbs used as stop-gap verses. Citation of one group, from the *Phoenissae*, will be enough to show the types:

392: *Iocas.*: δούλου τόδ' εἶπας, μὴ λέγειν ἃ τις φρονεῖ.

*Poly.*: τὰς τῶν κρατούντων ἀμαθίας φέρειν χρεών.

*Iocas.*: καὶ τοῦτο λυπρόν, συνασοφεῖν τοῖς μὴ σοφοῖς.

(Cf. *Iph. Aul.* 407; *Antig.* 523.)

396: *Iocas.*: αἱ δ' ἐλπίδες βόσκουσι φυγάδας, ὥς λόγος.

*Poly.*: καλοῖς βλέπουσαί γ' ὄμμασιν, μέλλουσι δέ.

(Cf. *Bacch.* 617; *Agam.* 1668.)

403: *Poly.*: εὖ πρᾶσσε· τὰ φίλων δ' οὐδέν, ἦν τι δυστυχῆς.

(Cf. *Elec.* 1131; *Herc. Fur.* 559-61.)

406: *Iocas.*: ἡ πατρίς, ὥς ἔοικε, φίλτατον βροτοῖς.

Tragic irony is not peculiar to stichomythia, though it appears there to good advantage. Usually, however, we find in line-dialogue that false tragic irony in which one speaker, knowing the truth, uses veiled, ambiguous language while the other responds to the surface meaning only. A mere reference will suffice to Soph. *Elec.* 1448 ff.; Eur. *Bacch.*, throughout, but especially 966 ff.; *Iph. Aul.* 640 ff.; *Helen* 1193 ff. and 1412 ff. For sophistic quibbling, too, stichomythia is admirably fitted,

<sup>1</sup> Cf. *Hec.* 785-86, Agamemnon and Hecuba:

*Agam.*: φεῦ φεῦ· τίς οὕτω δυστυχῆς ἔφυ γυνή;

*Hec.*: οὐκ ἔστιν, εἰ μὴ τὴν τύχην αὐτὴν λέγοις.

Cf. also Plato, *Rep.* 487 A: "Ἔστιν οὖν ὅπῃ μέμψαι τοιοῦτον ἐπιτήδευμα . . . ; Ὅδ' ἂν ὁ Μῶμος, ἔφη, τό γε τοιοῦτον μέμψαιτο.

yet we find comparatively little. Orestes and the Furies in *Eumen.* 602 ff.; Creon and the guard, *Antig.* 315 ff.; Admetus and Heracles, *Alc.* 509 ff.; Apollo and Thanatos, *Alc.* 54 ff.; Phaedra and her nurse, *Hippol.* 310 ff.—these are the only good instances. Add to these a few cases of clever evasion: Lichas in *Trach.* 393 ff.; Dionysus in *Bacch.* 474 ff. (cf. Pentheus' remark: τοῦτ' αὖ παρωχέτευσας εἰ κούδαν λέγων); Orestes in *Iph. Taur.* 492 ff.; Agamemnon in *Iph. Aul.* 1132, 1134. Of the many cases of question meeting question very few are of the true Yankee type, i.e., subtle evasion or defiant counter-question. Aesch. *Supp.* 336, whatever its meaning, is of this sort, as is *Eumen.* 427. Soph. *Antig.* 316-18 is not a true case; *Antig.* 735-36 and *Philoc.* 1383 are. In Euripides, among the surest cases are *Bacch.* 649; *Medea* 1368; *Herc. Fur.* 559; *Androm.* 241; *Helen* 1227 (if punctuated as a question); *Iph. Taur.* 496; *Elec.* 983. *Bacch.* 830 is merely a change of subject which in itself answers the previous question. In *Helen* 98 the question is a prelude to an extended answer.

Open sarcasm, or, to be more precise, irony, is rather foreign to the refined spirit of the Greeks. Aeschylus uses it in the *Prometheus*, that play of harsh tempers and strong wills, and has something very like it in the scene, *Septem* 245 ff., between Eteocles and the frightened chorus. One detail is particularly interesting, it is so modern:

*Prom.* 971: *Hermes:* χλιδᾶν ἔοικας τοῖς παροῦσι πράγμασιν.

*Prom.:* χλιδῶ; χλιδῶντας ὦδε τοὺς ἐμούς ἐγὼ  
ἐχθροὺς ἴδοιμι· καὶ σὲ δ' ἐν τούτοις λέγω.

*Prom.* 977: *Hermes:* κλύω σ' ἐγὼ μεμνηνόντ' οὐ σμικρὰν νόσον.

*Prom.:* νοσοῦμ' ἂν εἰ νόσημα τοὺς ἐχθροὺς στυγείν.<sup>1</sup>

<sup>1</sup> Cf. *Antig.* 740-41, Creon and Haemon:

*Creon:* ὅδ', ὡς ἔοικε, τῇ γυναικὶ συμμαχεῖ.

*Haemon:* εἰπέρ γυνή σου· σοὺ γὰρ οὖν προκῆδομαι.

*Philoc.* 1235-36, Odysseus and Neoptolemus:

*Odys.:* πρὸς θεῶν, πότара δὴ κερτομῶν λέγεις τάδε;

*Neoptol.:* εἰ κερτόμησις ἐστι τάληθ' ἔλεγες.

*Alc.* 1085-86, Heracles and Admetus:

*Heracles:* χρόνος μαλὰ ξεῖ, νῦν δ' ἔθ' ἡβᾷ σοι κακόν.

*Admetus:* χρόνον λέγεις ἂν, εἰ χρόνος τὸ καθαίνειν.

Shakespeare, *Merch. of Venice*, V, 1, Gratiano and Nerissa:

*Gratiano:* He will, an' if he live to be a man.

*Nerissa:* Ay, if a woman live to be a man.

In all Sophocles' stichomythia I find only three conspicuous cases of irony:

- Elec.* 393: *Elec.*: καλὸς γὰρ οἶμὸς βίωτος ὥστε θανμάσαι.  
*Elec.* 1028: *Chrys.*: ἀνέξομαι κλύουσα χῶταν εὖ λέγῃς.  
*Oed. Tyr.* 1066: *Iocas.*: καὶ μὴν φρονούσά γ' εὖ τὰ λῶστά σοι λέγω.  
*Oed.*: τὼ λῶστα τοίνυν ταῦτά μ' ἀλγύνει πάλαι.

In *Trach.* 416 (= Eur. *Supp.* 567) and other verses of its sort we find the mild sarcasm of litotes. There are so few good cases in Euripides and these have so modern a touch that it is worth while to quote them.

*Alc.* 720, Pheres to Admetus:

μνήσπευε πολλάς, ὥς θάνωσι πλείονες.

*Iph. Taur.* 804, Iphigeneia to Orestes, who has declared himself:

τὸ δ' Ἄργος αὐτοῦ μεστὸν ἦ τε Ναυπλία.<sup>1</sup>

*Herac.* 739, servant to Iolaus, whom he is helping to the field:

εἰ δὴ ποθ' ἤξομέν γε· τοῦτο γὰρ φόβος.

*Supp.* 574, Theban herald to Theseus:

ἦ πᾶσιν οἶν σ' ἔφυσεν ἐξαρκεῖν πατήρ;

*Phoen.* 405, Polynices to his mother, who asks:

*Mother*: οὐδ' ἡγέμενιά σ' ἦρεν εἰς ὕψος μέγα;

*Poly.*: κακὸν τὸ μὴ ἔχειν· τὸ γένος οὐκ ἔβοσκέ με.

*Ores.* 1608-9:

*Men.*: ἀπαυρε θυγατρὸς φάσγανον. *Ores.*: ψευδὴς ἔφυς.

*Men.*: ἀλλὰ κτενεῖς μου θυγατέρ'; *Ores.*: οὐ ψευδὴς ἔτ' εἰ.

In the first four the irony is that of exaggeration; in the last two, of whimsical understatement and indirectness. The three following are rather cases of turning the joke on the previous speaker.

*Bacch.* 796, Pentheus to Dionysus, who urges him to sacrifice:

θύσω, φόνον γε θῆλυν, ὥσπερ ἄξιαι. . . .

*Medea* 606, Medea to Jason, who says, "You brought this on yourself":

τί δρῶσα; μῶν γαμοῦσα καὶ προδοῦσά σε;

*Hec.* 1268, Hecuba to Polymestor, who is foretelling her fate:

σοὶ δ' οὐκ ἔχρησεν οὐδὲν ὧν ἔχεις κακῶν;

Finally, we have the irony of extreme politeness in *Supp.* 566 ff. at greater length than is worth quoting.

<sup>1</sup> For this we have the good American equivalent: "Hell is full of . . . ." !

## CHAPTER IV

### PLATONIC DIALOGUE AND STICHOMYTHIA

In one of the breathing-spaces of Socrates' lively bout with Thrasymachus in the first book of the *Republic* (348 A), he says to Glaucon: "Now if we talk with him [Thrasymachus], matching lengthy argument against argument, showing all the benefits that Justice brings, and he takes his turn again and then we make a rebuttal, then all benefits that each of us named on his side must be numbered and measured, and at length we shall need judges to decide; but if we look into the matter as we have been doing, by making admissions to each other, we shall ourselves be at once speakers and judges." And even when Thrasymachus peevishly says (350 E): "Either let me say what I want or, if you want to ask questions, ask them, and I will say 'yes' and nod or shake my head for you as one does for old women telling their stories," Socrates goes on with the dialectic method though Thrasymachus is plainly appealing for a return to his favorite fashion of argument, oratorical debate. The same contrast is made even more emphatically in *Protagoras* 334 C-338 E. Socrates protests that he is a forgetful fellow and cannot follow a long answer to his question (334 CD). Since Protagoras is skilled in both diffuse rhetoric and concise speech let him adopt the latter method for this discussion. Protagoras and Callias object; Alcibiades loyally supports Socrates, though he believes his friend is joking about his inability to follow (336 D). Critias, Prodicus, and Hippias, each in his own manner, propose a compromise which Socrates accepts with the result that they come to dialectic only after the lengthy exegesis of the Simonides passage. So in the *Symposium* (199 B), Socrates, when his turn comes to speak in praise of love, says: "I want to speak in my own fashion, not according to your speeches, that I may not be laughed at." And finally: "Then let me ask Agathon a few little things, so that getting admissions from him I may go ahead and speak"; which he actually proceeds to do. And in *Alcibiades* (106 B), which is in Plato's style, if not by him, Socrates says: "You are asking, I suppose, whether I can make a long speech such as you are accustomed to hear. No, that is not my habit." In short, in all his searching after truth, whether in kindly jest or in deepest earnestness, Socrates used with little variation, if we may trust Plato's pictures of

him, question and answer as a basis. It is not credible that he felt himself unequal to the Sophists in convincing rhetoric, and Alcibiades was, of course, right in thinking his plea of bad memory a jest. Socrates' own longer flights prove that he—or Plato—was a master of language in sustained passages. Indeed, the whole *Republic* is more constructive than dialectic. It is not enough to say that he was, as he says in the *Theaetetus*, an "intellectual midwife"; that he felt that dialectic would draw out the true answer to a problem more surely and naturally from his respondent. Though he did attain this result, it was often at the expense of leaving that respondent puzzled or angered and unconvinced, like Thrasymachus in the passage quoted (354 A): "So it seems, according to *your* argument!"<sup>1</sup> Nor can we say that he felt that cautious, ever-logical question and answer was the only safe way for himself, as well as others, to grope toward the truth. No one can read any of the dialogues and believe that Socrates was not perfectly sure of his goal. Even in short dialogues like *Charmides* or *Laches*, where the sought-for definition is not found, one feels confident at the end that Socrates has accomplished here, too, his purpose—namely, to convince his young friends of the insufficiency of conventional definitions. Not lack of fluent speech, then, or of ability to hold an audience, led Socrates to adopt the more colloquial method of question and answer, nor was it inability thoroughly to comprehend his subject and all the logical steps involved.

Two motives must have been behind his choice. He felt himself a teacher, not a rhetorician or a hermit-philosopher. As one of the world's great teachers he saw clearly that for the pupil to work out his own problem, guided by wise questions, is better than for him to take notes on the cleverest and most intellectual lecture. But, as said before, this motive was not enough. I feel sure that an incidental but important consideration was Socrates' appreciation of the dramatic quality and power of the dialogue. His whole attitude, his eccentricity of life, was more or less of a dramatic pose, a deliberate "playing to the gallery." His frank avowals of ignorance and insufficiency are absurd if accepted as his true self-estimate, rather than as pieces of dramatic irony to lure on an opponent or draw out a learner. To believe that he thus played a part does not lessen our appreciation of his earnestness of purpose and his depth of conviction. And playing a part thus, he used the form of

<sup>1</sup> Cf. *Alcibiades* 112 D: "It doesn't seem likely from what *you* say," upon which Socrates proves to him that the saying is all on the part of the one who answers, not the one who questions. But this proof is as unconvincing as the whole dialogue.

speech best suited to his character, the instrument alike of drama and of democratic human nature, the dialogue that springs up naturally between man and man. He pretended that it made no difference which asked and which answered so long as the dialogue made progress,<sup>1</sup> but when Polus or Protagoras or Thrasymachus or Glaucon set out to direct the conversation, he soon wearied of the task or was somehow diverted from the position of leader to that of respondent. In brief, Socrates—or was it Plato?—took natural dialogue, molded it into an art as the dramatists had done before him, and stiffened it into a tool as no one had done before.<sup>2</sup>

The dialogue of Plato's polished and perfected, possibly idealized, versions of Socrates' conversation differs in motive and outline from

<sup>1</sup> *Gorg.* 462 B; *Protag.* 338 D, etc.; cf. *Eur. Ores.* 1576–77:

*Ores.*: πότερον ἐρωτᾶν ἢ κλῦειν ἐμοῦ θέλεις;

*Menc.*: οὐδέτερον· ἀναγκη δ', ὡς βούκε, σοῦ κλῦειν.

<sup>2</sup> Zeller, *Philosophie der Griechen*<sup>1</sup>, II, 1, pp. 569 ff.: "Plato vereinigt diese beiden Anforderungen [dialektische und dichterische Darstellung] in dem philosophischen Dialog, durch welchen er sich zwischen die persönliche Gesprächführung des Sokrates und die rein wissenschaftliche, fortlaufende Darstellung des Aristoteles in die Mitte stellt. Das sokratische Gespräch wird hier idealisirt, die Zufälligkeit seiner Veranlassungen und seines Ganges wird durch ein strengeres wissenschaftliches Verfahren, die Mängel der Persönlichkeiten werden durch künstlerische Behandlungen verbessert; zugleich wird aber das Eigenthümliche des Gesprächs die Gegenseitigkeit der Gedankenerzeugung bewahrt, ["reciprocal kindling of thought," Alleyne translates] . . . in den späteren wird der Dialog zwar zum Zweck einleitender Erörterungen und persönlicher Schilderung noch mit gewohnter Meisterschaft gehandhabt, sofern es sich dagegen um die Darstellung des Systems handelt, sinkt er fast zum blossen Form herab, und im *Timäus* wird er geradezu in die Einleitung verwiesen. Nur werden wir daraus nicht mit Hermann schliessen dürfen, dass diese Form für Plato eine blos äusserliche Bedeutung gehabt habe, dass sie für ihn nichts weiter als eine beliebte und hergebrachte Einkleidungsweise sei, die er von seiner Vorgängern überkommen hatte, als sokratischer Schüler in seinen ersten Versuchen anwandte, und dann aus Pietät und Anhänglichkeit gegen die Sitte beibehielt. Einen äusseren Bestimmungsgrund zur Wahl dieser Form hatte er allerdings an den Unterredungen seines Lehrers, und ein Vorbild für ihre künstlerische Behandlung an der dramatische Poesie, namentlich wo diese der Sittenschilderung und der Reflexion diene, wie bei Epicharm, Sophron, Euripides. Aber dass sie vor Plato schon zu einer beliebten Manier für die philosophischen Darstellung geworden wäre, ist nicht zu beweisen, und wenn es sich damit auch anders verhielte, wurden wir doch einem so selbständigen und schöpferischen, mit so feinem künstlerischem Gefühl begabten Manne wie Plato zutrauen dürfen, dass er sich zu der Form welcher er sein langes Leben hindurch treu blieb, welche er auch da nicht verliess als sie ihm vielfach unbequem würde, nicht so äusserlich verhalten dass er sie nicht blos um des Herkommens willen gewählt und nicht blos aus Gewohnheit beibehalten habe, dass sie vielmehr mit seiner ganzen Auffassung der Philosophie in innerem Zusammenhang stehe."

the perfected dialogue of Sophocles' plays. It is more businesslike, more rigid in form, less gifted with the charm of graceful naturalness, though in the interludes it rises close to the art of Sophocles. It differs, too, from stichomythia, in being less rigid in symmetry, not so largely agonistic, and less showily subtle. Perhaps it would be better said that Plato's dialogue is not so *bluntly* agonistic as some parts of stichomythia, for on the average the dramatic form is not so animated by opposition as the few quarrel scenes lead us to believe. And, taking "agonistic" in its broadest sense, it is the leading motive in Plato's argumentative dialogue and the jesting passages-at-arms of the interludes. The fact that, throughout, a superior mind is pushing or guiding an inferior toward conclusions, gives a sense of steady progress which is necessarily absent from an agonistic stichomythic passage. What subtlety there is in the dialogues, aside from the irony of self-deprecation, is mostly in the form of quibbles, humorous or serious. Now, quibbling in a serious argument meant, for Socrates, *eristic*, *ἐρίζειν*, and was a thing to be shunned in dialectic. In passage after passage he emphasizes the difference between the two forms of argument in motive and in effect. Cf. *Rep.* 454 A, 499 A, 539 B, C; *Theaet.* 167 E. It is therefore only in quizzical interludes or in such a character sketch as the *Euthydemus* that subtlety is found. But in both serious argument and relaxed conversation Platonic dialogue abounds in stichomythic details. Both literary forms are records of the natural speech of the Greeks, with all its unconscious psychology, records refined and perfected by artists. In the following pages will be found illustrations from Plato of all the devices, natural or rhetorical, which have been catalogued under stichomythia. Many of these are so obvious as to be commonplaces, but they are none the less devices.

First, as to co-ordinating conjunctions, particles, and phrases: *τέ* is little used; *δέ* infrequent, *καί* found less often than in stichomythia in its regular use. Combinations like *καί γε*, *καί μὲν* are almost purely intensive, the *καί* having lost its connective force. They are found constantly in formulas of assent. *καὶ μὲν* is also a formula of transition used in carrying forward the argument, as in *Rep.* 328 D. *καί* introducing eager or incredulous questions:<sup>1</sup> *Soph.* 249 A, *Καὶ πῶς* and again *Καὶ τίς* *ἂν ἕτερον ἔχοι τρόπον*; and at once, showing his state of mind: *Πάντα ἔμοιγε ἄλογα ταῦτ' εἶναι φαίνεται*. The phrase *ἦ καί* introducing questions in a logical series has been commented on.<sup>2</sup>

<sup>1</sup> Cf. Ritter, *Platon*, I, 236, who cites the forty-four cases of *καὶ πῶς* to show that it is almost confined to the later dialogues.

<sup>2</sup> Cf. p. 29.

ἀλλά has the same idiomatic uses as in stichomythia. (a) "Well! . . . .," defiant: Callicles in *Gorg.* 488 B, Ἀλλά ταῦτα λέγον καὶ τότε καὶ νῦν λέγω, and six times in the next four pages. (b) "Well! . . . .," yielding a point: *Rep.* 327 B, Οὗτος, ἔφη, ὅπισθεν προσέρχεται· ἀλλὰ περιμένετε. Ἀλλὰ περιμενοῦμεν, ἦ δ' ὅς ὁ Γλαύκων . . . ., or *Rep.* 353 A, Ἀλλά, ἔφη, μανθάνω τε καὶ μοι δοκεῖ τοῦτο. . . . (c) "What! . . . .," in questions of surprise: *Euth.* 15 A, Ἀλλ' οἶει, ὦ Σώκρατες, τοὺς θεοὺς ὠφελεῖσθαι ἀπὸ τούτων ἃ παρ' ἡμῶν λαμβάνουσιν; Ἀλλὰ τί δήποτ' ἂν εἴη ταῦτα, ὦ Εὐθύφρων, τὰ παρ' ἡμῶν δῶρα τοῖς θεοῖς;

Elliptical γάρ = "Yes, for . . . .": *Soph.* 232 D, οὐδείς γὰρ ἂν αὐτοῖς ὥς ἔπος εἰπεῖν διελέγετο μὴ τοῦτο ὑπισχνουμένοις. Also in the phrase of assent πῶς γὰρ οὖ; *ei passim*. γάρ = "No, for . . . ." (cf. p. 27): *Rep.* 351 C, Πάνυ ἀγαμαι, ἦν δ' ἐγώ, ὦ Θρασύμαχε, ὅτι οὐκ ἐπινεύεις μόνον καὶ ἀνανεύεις, ἀλλὰ καὶ ἀποκρίνη πάνυ καλῶς. Σοὶ γάρ, ἔφη, χαρίζομαι (= "nothing surprising; for I do it to please you"). Cf. *Eur. Hippol.* 279, quoted on p. 28, n. 1. But cf. also *Gorg.* 449 D; *Theaet.* 142 A, ἐθαύμαζον ὅτι οὐχ οἷός τ' ἦ εὐρεῖν. Οὐ γὰρ ἦ κατὰ πόλιν. Especially common in Plato is γὰρ with a repeated word in assent: *Theaet.* 153 A, Οὐ ῥᾶδιν, ὦ Σώκρατες. Οὐ γάρ, ὦ Θεαίτητε. *Phaedr.* 277 A, πολὺ δ' οἶμαι, καλλιῶν . . . . [seven lines] . . . . Πολὺ γὰρ τοῦτ' ἔτι κάλλιον λέγεις. *Gorg.* 454 D, Οἴομαι μὲν ἔγωγε, ὦ Σώκρατες, ἄλλο. Καλῶς γὰρ οἶει. Here the ellipsis is so marked as to make necessary the translation, "Yes, and . . . . ." Very frequent, too, is γὰρ οὖν with a repeated word or with φημί. γάρ in questions seems to be largely a development of the "Yes, for . . . ." γάρ and is usually connected somehow with the repeated word: *Euth.* 9 D, Τί γὰρ κωλύει, ὦ Σώκρατες; (= πῶς γὰρ οὖ; ) *Laches* 184 C, Τί γὰρ ἂν τις καὶ ποιῶι, ὦ Σώκρατες. *Ibid.* 185 C, Οὐ γάρ, ὦ Σώκρατες, περὶ τοῦ ἐν ὅπλοις μάχεσθαι σκοποῦμεν; (Socrates had used σκεπτόμεθα.) *Gorg.* 448 E, . . . . οὐκ ἀπεκρίνω. Οὐ γὰρ ἀπεκρινάμην ὅτι . . . . ; *Ibid.* 462 D, . . . . ἥδη πέπυσαι παρ' ἐμοῦ . . . . ; Οὐ γὰρ πέπυσμαι ὅτι . . . . ;

Constant use is made of γέ, unaided or with repeated word or in combination. πρὸς γε, γε μήν,<sup>1</sup> καί γε, γ' οὖν in a qualified assent, δέ γε in minor premise are perhaps the most frequent. Some ellipsis is always involved, except in such an emphatic statement as that of Socrates in *Alcib.* 109 E, Ναί, εἰ γε εὖροις. In the use of explicit negatives or affirmatives and in formulas of assent and dissent in general, stichomythia is, of course, not to be compared with Platonic dialogue.

<sup>1</sup> Ritter, *Platon*, I, 237, cites its sixty-six occurrences (twenty-five in *Laws*), showing that it is characteristic of the later dialogues only.

Plato has nearly a hundred stock variations ranging from *ναί* and *οὐ*,<sup>1</sup> or categorical repetition of a word, to such a formula as *Meno's* (78 C): *Παντάπασι μοι δοκεῖ, ὦ Σώκρατες, οὕτως ἔχειν ὥς σὺ νῦν ὑπολαμβάνεις*. Asyndeton is, of course, the rule in these answers. It occurs in certain other types as well, notably in defiant retort (*Rep.* 339 B, *Σκόπει, ἔφη. Gorg.* 505 C, *Αὐτὸς γνώσῃ*), in a refusal to answer, or an evasive answer such as Callicles makes in the *Gorgias*. This sort of defiant asyndeton is shown well in such passages as *Gorg.* 489 B, *Οὐτοσὶ ἀνὴρ οὐ παύσεται φλυαρῶν*, and *ibid.* 467 B, *οὗτος ἀνὴρ . . .*, interrupted by Socrates insisting on an answer.

*τί δῆτα*, *τί δῆ*, and *τί μὴν* are used as synonyms and about equally often. *δῆτα* is used in logical inferences, it is used to monotony in the negative *οὐ δῆτα*, and it is occasionally found with repeated words: *Rep.* 333 A, *Συμβόλαια δὲ λέγεις κοινωνήματα ἢ τι ἄλλο; Κοινωνήματα δῆτα. Euthyd.* 298 C, . . . *ἢ οἶε τὸν αὐτὸν πατέρα ὄντα οὐ πατέρα εἶναι; Ὁμῆν δῆτα, ἔφη ὁ Κτήσιππος*. *δῆ* is often used with the imperative in such a phrase as *ἄκουε δῆ* by one who is pressed to speak (*Rep.* 338 C; *Gorg.* 506 C). This is, in a way, a case of a "virtual catchword," for it involves the same situation as the more frequent *δῆ* with the indicative of a word just used in the imperative: *Gorg.* 462 D, *Soc.: Ἐροῦ νῦν με, ὀψοποιία ἦτις μοι δοκεῖ τέχνη εἶναι. Polus: Ἐρωτῶ δῆ, τίς τέχνη ὀψοποιία; Soc.: Οὐδεμία, ὦ Πῶλε. Polus: Ἀλλὰ τί; φάθι. Soc.: φημὶ δῆ, ἐμπειρία τις. Polus: τίνος; φάθι. Soc.: φημὶ δῆ, χάριτος. . . .* In every case there is a more or less defiant attitude assumed. Ellipsis, other than grammatical such as will be mentioned in the next paragraph, is rare in Plato. Such cases as seem to approach ellipsis of thought fall into two types, answers to idiomatic sense, and answers to a part of the preceding question: *Rep.* 346 D, *Ἄρ' οὖν οὐδ' ὠφελεῖ τότε, ὅταν προῦκα ἐργάζεται; Οἶμαι ἔγωγε*. So *Rep.* 608 D, *Οἶε ἀθανάτῳ πράγματι ὑπὲρ τοσούτου δεῖν χρόνου ἐσπουδακέναι, ἀλλ' οὐχ ὑπὲρ τοῦ παντός; Οἶμαι ἔγωγε, ἔφη. Gorg.* 496 D, *Δυσῶντα δὲ δῆ πίνειν ἄλλο τι ἢ ἡδὺ φῆς εἶναι; Ἐγωγε* (cf. *ibid.* 502 C). *Gorg.* 467 E, *Ἄρ' οὖν ἐστι τι τῶν ὄντων ὃ οὐχὶ ἦτοι ἀγαθόν γ' ἐστὶν ἢ κακὸν ἢ μεταξὺ τούτων, οὔτε ἀγαθὸν οὔτε κακόν; Πολλὴ ἀνάγκη, ὦ Σώκρατες* (cf. *ibid.* 453 D).

In the matter of construction continued from one speaker to another, Plato has all the situations found in stichomythia, but his detailed arguments abound especially in categorical answers consisting of a word

<sup>1</sup> Not common, but cf. *Gorg.* 449 E, where he is striving for brevity.

<sup>2</sup> *tis* in MSS BTPF; *τίνος* in marg. f.

in case relation or apposition. A very few examples will serve: *Rep.* 339 D, τί λέγεις σύ; ἔφη. \*Α σὺ λέγεις, ἔμοιγε δοκῶ.<sup>1</sup> *Rep.* 340 A, ἐὰν σὺ γ', ἔφη, αὐτῷ μαρτυρήσης, ὁ Κλειτοφῶν ὑπολαβών. *Rep.* 354 A, ταῦτα δὴ σοι, ἔφη, ὦ Σώκρατες, εἰστιάσθω ἐν τοῖς Βενδιδίοις. Ὑπὸ σοῦ γε, ἦν δ' ἐγώ. *Theaet.* 142 A, *Euc.*: . . . Θεωτήτω ἐνέτυχον . . . *Terp.*: ζῶντι ἢ τετελευτηκότι; *Euc.*: Ζῶντι καὶ μάλα μόλις. *Gorg.* 476 D, . . . τὸ δίκην δίδοναι πότερον πάσχειν τί ἐστιν ἢ ποιεῖν; Ἀνάγκη, ὦ Σώκρατες, πάσχειν. (Here the πάσχειν is of course categorical answer, not governed by ἀνάγκη.) *Gorg.* 478 B, *Soc.*: τί οὖν τούτων κάλλιστόν ἐστιν; *Polus.*: τίνων λέγεις; *Soc.*: Χρηματιστικῆς, ἱατρικῆς, δίκης. And below, 478 C, . . . ἱατρυνόμενος, ἢ μὴδὲ κάμνων ἀρχήν; *Polus.*: Δῆλον ὅτι μὴδὲ κάμνων. So often with δῆλον ὅτι and δῆλον δὴ; cf. *Gorg.* 509 D, δῆλον δὴ τοῦτο γε, ὅτι ἐὰν δύναμιν.

Balance of form apart from catchword repetition is unusual in Plato. One case of taunting parallelism, however, is conspicuous: *Gorg.* 495 D, *Soc.*: φέρε δὴ ὅπως μεμνησόμεθα ταῦτα, ὅτι Καλλικλῆς ἔφη Ἀχαρνεὺς ἡδὺ μὲν καὶ ἀγαθὸν ταῦτόν εἶναι . . . *Call.*: Σωκράτης δέ γε ἡμῖν ὁ Ἀλωπεκῆθεν οἶκ ὁμολογεῖ ταῦτα. ἢ ὁμολογεῖ; Cf. *Eur. Ores.* 1587 f., quoted on p. 35. Less obviously balanced is "Billingsgate" repartee like that of Euthydemus and Ctesippus (*Euthyd.* 298 D): Καὶ σὺ ἄρα ἀδελφὸς εἰ τῶν κωβίων καὶ κυναρίων καὶ χοιριδίων. Καὶ γὰρ σὺ, ἔφη. Κάπρος ἄρα σοι πατήρ ἐστι καὶ κύων. Καὶ γὰρ σοί, ἔφη. Cf. Phaedrus' appeal (*Phaedr.* 236 C): . . . ἵνα δὲ μὴ τὸ τῶν κωμῶδων φορτικὸν πρᾶγμα ἀναγκάζωμεθα ποιεῖν ἀνταποδιδόντες ἀλλήλοις εὐλαβήθητι . . . , where Jowett translates "Do not let us exchange 'tu quoque' as in a farce." For the Yankee question meeting question cf. *Rep.* 343 A, ὁ Θρασύμαχος ἀντὶ τοῦ ἀποκρίνεσθαι, Εἰπέ μοι, ἔφη, ὦ Σώκρατες, τίτθῃ σοι ἐστιν; Τί δέ, ἦν δ' ἐγώ. οὐκ ἀποκρίνεσθαι χρήν μᾶλλον ἢ τοιαῦτα ἐρωτᾶν; where Socrates' answer is ambiguous, whether intentionally so or not.

The repetition of a word used by the respondent—that is, the use of what I have called catchwords—is not nearly so noticeable in Plato as in stichomythia, but does occur fairly often. Of categorical repetition, which abounds in the dialogues, I have spoken above. Repetition with δὴ, γάρ, γὰρ οὖν, and γε has also been illustrated. μέντοι should be added to the list; cf. *Rep.* 332 A; *Hipp.* 286 E (two good cases here). μὲν οὖν, too, is often a sign of assent, not of correction: *Rep.* 353 A, Ἀρ' οὖν σὺ τοῦτο τοῦτου ἔργον θήσομεν; Θήσομεν μὲν οὖν. Cf. *Theaet.* 153 B; *Soph.* 247 A. For a word repeated and qualified cf. *Euth.* 14 E, . . . ἐμπορικῇ, εἰ οὕτως ἡδιόν σοι ὀνομάζειν. Here belongs also the use of

<sup>1</sup> Cf. p. 32 for examples in drama.

δέ to pick up a word for further definition: *Rep.* 333 A, Πρὸς τὰ συμβόλαια, ὦ Σώκρατες. Συμβόλαια δὲ λέγεις κοινωνήματα ἢ τι ἄλλο; *Protag.* 313 C, . . . ἀφ' ὧν ψυχὴ τρέφεται; φαίνεται γὰρ ἔμοιγε τοιοῦτός τις. Τρέφεται δέ, ὦ Σώκρατες, ψυχὴ τίη; *Gorg.* 470 A, Ὅτι ἀναγκαῖον τὸν οὕτω πράττοντα ζημιοῦσθαι ἐστίν. Τὸ δὲ ζημιοῦσθαι οὐ κακόν; So, picked up from one's own words, *Rep.* 337 B, 338 B. Virtual catchwords in Plato are usually grammatical cognates: *Soph.* 226 C, σκόπει δὴ . . . Ταχεῖαν ὡς ἐμοὶ σκέψιν ἐπιτάττεις. *Euth.* 15 B, *Euth.*: . . . χάρις; *Soc.*: κεχαρισμένον ἄρα ἐστίν. . . . Here Socrates adds a new meaning to Euthyphro's χάρις, a device common enough in stichomythia, but rare in Plato. In this spirit Dionysodorus seizes on the word δημιουργοί in *Euthyd.* 301 C as a means of starting a new argument, but the contrast is not so immediate as in stichomythia. Akin to this is repetition with correction: *Gorg.* 469 C, *Polus*: Σὺ ἄρα βούλοιο ἂν ἀδικεῖσθαι μᾶλλον ἢ ἀδικεῖν; *Soc.*: βουλομένη μὲν ἂν ἔγωγε οὐδέτερα· εἰ δ' ἀναγκαῖον εἴη ἀδικεῖν ἢ ἀδικεῖσθαι, ἐλοίμην ἂν μᾶλλον ἀδικεῖσθαι ἢ ἀδικεῖν. *Rep.* 485 C, Εἰκός γ', ἔφη. Οὐ μόνον γε, ὦ φίλε, εἰκός, ἀλλὰ καὶ πᾶσα ἀνάγκη. . . . Use of a balanced or contrasted word is illustrated by *Soph.* 250 E, Μῶν οὖν ἐν ἐλάττω τί νῦν ἐσμεν ἀπορία περὶ τὸ ὄν; Ἐμοὶ μὲν, ὦ ξένη, εἰ δυνατόν εἰπεῖν, ἐν πλείονι φαινόμεθα. So half-humorously, *Rep.* 484 B, τί οὖν, ἔφη, τὸ μετὰ τοῦτο ἡμῖν; Τί δ' ἄλλο, ἦν δ' ἐγώ, ἢ τὸ ἐξῆς; *Gorg.* 470 D, Ἀρχέλαον . . . ὄρᾳ; Εἰ δὲ μὴ, ἀλλ' ἀκούω γε. And cf. the frequent contrast of αἶσμαι and οἶδα, as *Rep.* 341 A, 345 E. Balance of position may be seen in *Gorg.* 495 B, . . . ὡς σύ γε οἶε, ὦ Σώκρατες. Σὺ δὲ τῷ ὄντι, ὦ Καλλίκλεις, ταῦτα ἰσχυρίζεαι; *Ibid.* 516 B, *Call*: πάνυ γε, ἵνα σοι χαρίσωμαι. *Soc.*: καὶ τόδε τοῖνυν μοι χάρισαι ἀποκρινάμενος. *Hipp. Minor* 365 D, *Soc.*: τοὺς ψευδεῖς λέγεις ὅλον ἀδυνάτους τι ποιεῖν, ὥσπερ τοὺς κάμνοντας, ἢ δυνατοὺς τι ποιεῖν; *Hipp.*: δυνατοὺς ἔγωγε καὶ μάλα σφόδρα ἄλλα τε πολλὰ καὶ ἐξαπατᾶν ἀνθρώπους. *Soc.*: δυνατοὶ μὲν δὴ, ὡς ἔοικεν, εἰσὶ κατὰ τὸν σὸν λόγον καὶ πολύτροποι· ἢ γὰρ; *Crito* 44 B shows balance of both word and position: Ἀποπον τὸ ἐνύπνιον, ὦ Σώκρατες. Ἐναργὲς μὲν οὖν, ὡς γέ μοι δοκεῖ, ὦ Κρίτων. Catchwords in Plato are rarely used in a series of remarks, but in *Alcibiades* (whose genuineness is still in dispute) we have two instances: 106 B, *Soc.*: . . . εἰ ἂν ἐν μόνον μοι ἐθέλῃς βραχὺ ὑπηρετῆσαι. *Alc.*: ἀλλ' εἰ γε δὴ μὴ χαλεπὸν τι λέγεις τὸ ὑπηρετήμα, ἐθέλω. *Soc.*: ἢ χαλεπὸν δοκεῖ τὸ ἀποκρίνεσθαι τὰ ἐρωτώμενα; *Alc.*: οὐ χαλεπόν. *Soc.*: ἀποκρίνον δὴ. *Alc.*: ἐρώτα. And more like stichomythia, 109 E, *Soc.*: Ναί, εἰ γε εὖροις. *Alc.*: Ἄλλ' οὐκ ἂν εὖρεῖν με ἡγεῖ; Καὶ μάλα γε, εἰ ζητήσῃς. Ἐἴτα ζητῆσαι οὐκ ἂν οἶε με; Ἐγώ γε, εἰ οἰηθείης γε μὴ εἰδέναι. Εἴτα οὐκ ἦν ὅτ' εἶχον οὕτως; In *Rep.* 352 B a virtual catchword gives us

continuation of metaphor:<sup>1</sup> Εὐωχοῦ τοῦ λόγου, ἔφη, θαρρῶν . . . . Ἴθι δὴ, ἦν δ' ἐγώ, καὶ τὰ λοιπά μοι τῆς ἐστιάσεως ἀποπλήρωσον ἀποκρινόμενος ὥσπερ καὶ νῦν. Cf. Aesch. *Eum.* 590:

*Chorus:* ἐν μὲν τόδ' ἤδη τῶν τριῶν παλαισμάτων.

*Orestes:* οὐ κειμένῃ πω τόνδε κομπάζεις λόγον.

"Stop-gap" remarks in Plato have been commented on very briefly in my pages on stop-gap verses in stichomythia.<sup>2</sup> The verses have two purposes: to preserve rigid symmetry, and to heighten the effect of the final answer by delaying it. This former motive does not, of course, exist in prose dialogue. The latter is certainly at work in Platonic dialogue. True, the majority of these stop-gap remarks are of the conventional type, variously elaborated,<sup>3</sup> which, as I said of their occurrence in Aeschylus, "advance the situation not at all." But they do break up the monotony and lighten the strain of the continuous logical development by one speaker, and, by delaying, call attention to the important steps in that development.<sup>4</sup> In *Sophist* and *Politicus* especially the method is used almost to excess. Here the favorite device is an interrupting ποῖον; or τὸ ποῖον; *Soph.* 242 B, . . . . τὴν δὲ . . . . τὴν ὁδὸν . . . . Ποῖαν δὴ; *Ibid.* 243 A, . . . . ἐκεῖνο δὲ ἀνεπίφθορον ἀποφύνασθαι. Τὸ ποῖον; and repeatedly . . . . τόδε . . . Τὸ ποῖον; Jowett translates these correctly as interruptions, punctuating with a dash the previous incomplete remark. Eur. *Iph. Aut.* 517 shows exactly the same thing: *Agam.* (cautious and reflective): ἀλλ' ἐκεῖν' οὐ λήσομεν. *Menel.* (eagerly): τὸ ποῖον; and guesses the thing that was not in Agamemnon's mind. Occasionally we find in Platonic dialogue intentional riddling: *Soph.* 221 D, Ἄρ' ὃ πρὸς θεῶν ἡγνοήκαμεν τάνδρὸς τὸν ἄνδρα ὄντα συγγενῆ; Τίνα τοῦ; Τὸν ἀσπαλιευτὴν τοῦ σοφιστοῦ. Πῆ; Θηρευτά τινα καταφαίνεσθον ἀμφω μοι. Τίνος θήρας ἄτερος; And even better, perhaps,

<sup>1</sup> Cf. the personification continued between speakers in *Phaedr.* 260 D: *Soc.:* Ἄρ' ὄν, ὃ ἡγαθέ, ἀγροικότερον τοῦ δέοντος λελαιδορήκαμεν τὴν τῶν λόγων τέχνην; ἡ δ' ἴσως ἂν εἴποι. . . . *Phaedr.:* οὐκοῦν δίκαια ἐρεῖ, λέγουσα ταῦτα;

<sup>2</sup> Cf. p. 40.

<sup>3</sup> E.g., *Gorg.* 491 D, πῶς "ἐαυτοῦ ἀρχοντα" λέγεις; *passim*, πῶς λέγεις; *Rep.* 341 E, πῶς τοῦτο ἐρωτᾷς; *Theaet.* 146 D, πῶς τί τοῦτο λέγεις; *Sophist* 249 E, πῶς αὖ καὶ τί τοῦτ' εἰρηκας; *Gorg.* 497 A, οὐκ οἶδ' ἅττα σοφίζει. *Ibid.* 498 D, ἀλλὰ μὰ Δι' οὐκ οἶδ' ὃ τί λέγεις. *Hipp. Minor*, 369 A, οὐ πάνυ τι ἐννῶ, ὃ Σώκρατες, ὃ λέγεις. *Euth.* 12 A, οὐχ ἔπομαι, ὃ Σώκρατες, τοῖς λεγομένοις. Cf. other examples given above.

<sup>4</sup> In less degree this is true of the constantly interpolated formulas of assent, but these are not so obviously a dramatic device as are puzzled questions. They are better characterized by Thrasy-machus (*Rep.* 350 E): ἐγὼ δὲ σοι, ὥσπερ ταῖς γραφαῖς ταῖς τοῖς μύθοις λεγούσαις, εἰεν ἐρῶ καὶ κατανέεσμαι καὶ ἀνανεέσμαι.

*Meno* 81 A, where we find almost the anticipating stop-gap verse of drama: *Soc.*: ἔγωγε· ἀκήκοα γὰρ ἀνδρῶν τε καὶ γυναικῶν σοφῶν περὶ τὰ θεῖα πράγματα—. Τίνα λόγον λεγόντων; Ἀληθῆ, ἔμοιγε δοκεῖν, καὶ καλόν. Τίνα τοῦτον, καὶ τίνες οἱ λέγοντες; The stop-gap which consists of a word or phrase justified or amplified by the rest of the line does not occur very often in Plato: *Phaedr.* 257 E, πῶς λέγεις τοῦτο; σὺ γὰρ μανθάνω. *Gorg.* 497 B, οὐκ οἶδα ὃ τι λέγεις· ὅτι ἔχων ληρέεις. *Gorg.* 462 C, ἔμοιγε, εἰ μή τι ἄλλο λέγεις. The catchword type: *Euth.* 14 E, ἐμπορικῇ, εἰ οὕτως ἡδιδόν σοι ὀνομάζειν. Dichotomic questions are frequent, but in every case that I have noticed they are vital to the sense, not mere padding: *Gorg.* 463 D, Τί οὖν; καλὸν ἢ αἰσχροὺς λέγεις αὐτὴν εἶναι; *Gorg.* 468 E, Δικαίως λέγεις ἢ ἀδίκως; *et passim*.

Plato makes practically no use of indirect allusion or of epigram in place of direct answer. The irony of false modesty or exaggerated politeness is common with Socrates. Sometimes the hidden meaning is so nearly obvious that the device becomes a kind of false tragic irony (cf. p. 47). Cf. *Euth.* 6 C, . . . καὶ ἄλλα σοι ἐγὼ πολλά, εἴηπερ βοῦλη, περὶ τῶν θεῶν διηγήσομαι, ἃ σὺ ἀκούων εὖ οἶδ' ὅτι ἐκπλαγῆσθαι. Οὐκ ἂν θαυμάζοιμι. Ἄλλα ταῦτα μὲν μοι εἰς αὐθις ἐπὶ σχολῆς διηγήσῃ. *Theaet.* 146 D, Γενναῖός γε καὶ φιλοδώρος, ὦ φίλε, ἐν αἰτηθεῖς πολλὰ δίδως καὶ ποικίλα ἀντὶ ἀπλοῦ. So with the colloquial ἔοικα, *Euthyd.* 296 C. Cf. Thrasy-machus (*Rep.* 348 C): εἰκός γ', ὦ ἡδιστε. . . . A little sharper is his retort (339 B): συμκρά γε ἴσως προσθήκη, with which cf. *Gorg.* 473 B ὡς σὺ γε οἶε, ὦ Πῶλε. Ἀληθῆ γε αἰόμενος ἴσως. A trick common in comic poets (cf. Arist. *Peace* 1061; Ter. *Phormio* 806, *et passim*) is that in *Rep.* 408 D: ἀλλ' οἶσθα οὓς ἡγοῦμαι τοιοῦτους; Ἄν εἴπῃς, ἔφη.<sup>1</sup> Punning catchwords, virtual or actual, make good retorts: *Rep.* 406 B, . . . δυσθανατῶν δὲ ὑπὸ σοφίας εἰς γῆρας ἀφίκετο. Καλὸν ἄρα τὸ γέρας, ἔφη, τῆς τέχνης ἡνέγκατο. *Euthyd.* 298 A, ἦ σὺ εἰ ὁ αὐτὸς τῷ λίθῳ; Δέδοικα μὲν ἔγωγ', ἔφη, μὴ φανῶ ὑπὸ σοῦ ὁ αὐτός· σὺ μέντοι μοι δοκῶ.<sup>2</sup> *Gorg.* 470 D (see p. 57), *et passim* for the 'Ορᾶς;—'Ἄλλ' ἀκούω γε joke. *Philebus* 34 D, Σκοπῶμεν τοίνυν· οὐδὲν γὰρ ἀπολούμεν. Ἀπολούμεν μὲν οὖν καὶ ταῦτά γε, ὦ Πρώταρχε· εὐρόντες ὁ νῦν ζητοῦμεν, ἀπολούμεν τὴν περὶ αὐτὰ ταῦτα ἀπορίαν. Ὅρθως ἡμύνω. *Euthyd.* 284 D is an elaboration of the

<sup>1</sup> Cf. Eur. *Iph. Aut.* 522 f.:

*Agam.*: ἐκεῖνο δ' οὐ δέδοικας οὐμ' ἐσέρχεται;

*Mene.*: ὃ μὴ σὺ φράξεις, πῶς ἂν ὑπολάβοιμ' ἔπος;

<sup>2</sup> Perhaps it is fair to compare, for the spirit of this, Aesch. *Agam.* 1311 f.

*Cass.*: ὅμοιος ἀτμὸς ὥσπερ ἐκ τάφου πρόκειται.

*Chorus*: οὐ Σύριον ἀγλᾶσιμα δώμασιν λέγεις.

καὶ γὰρ σύ retort: Κακῶς ἄρα, ἔφη, λέγουσιν, ὧς Κτήσιππε, οἱ ἀγαθοὶ τὰ κακά, εἴπερ ὡς ἔχει λέγουσιν. Ναὶ μὰ Δία, ἥ δ' ὅς, σφόδρα γε, τοὺς γοῦν κακοὺς ἀνθρώπους· ὦν σύ, ἔαν μοι πείθῃ, εὐλαβήσῃ εἶναι, ἵνα μὴ σε οἱ ἀγαθοὶ κακῶς λέγωσιν. Rather elaborate irony is used by Socrates in *Gorg.* 497 C, *Call.*: ἐρώτα δὴ σὺ τὰ σμικρά τε καὶ στενὰ ταῦτα, ἐπεὶ περ Γοργία δοκεῖ οὕτως. *Soc.*: εὐδαίμων εἶ, ὦ Καλλίκλεις, ὅτι τὰ μεγάλα μεμύησαι πρὶν τὰ σμικρά· ἐγὼ δ' οἶκ ᾧμην θεμιτὸν εἶναι. So in *Hipp. Minor* 369 A, Οὐ πάνυ τι ἐννοῶ, ὦ Σώκρατες, ὃ λέγεις. Νυνὶ γὰρ ἴσως οὐ χρῆ τῷ μνημονικῷ τεχνήματι—δῆλον γὰρ ὅτι οἶκ αἰε δεῖν. And in *Meno* 80 BC, to choose from a number of instances, is the playful antagonism of epithets: Πανοῦργος εἶ, ὦ Μένων, καὶ ὀλίγου ἐξηπάτησάς με. Τί μάλιστα, ὦ Σώκρατες; Γιγνώσκω οὐ ἐνεκά με ἤκασας. Τίνος δὴ αἰε; Ἵνα σε ἀντεικάσω. The examples cited in these last two pages are not paralleled closely in form by stichomythic verses, but the spirit is exactly the same as in the illustrations used in the latter half of the chapter on particles.

## CHAPTER V

### STICHOMYTHIA IN LATER DRAMA

It is impossible to trace stichomythia in any connected fashion in mediaeval Latin drama and its successors, the early comedy and tragedy of Italy, France, Spain, and England. An account of its use in these times of change is a mere tabulation of plays classified as imitation (or translation) or native and modern, with a note of those exceptional cases in which imitations of Seneca lack stichomythia, or original plays develop a sort of line-dialogue. Only those plays need be mentioned which have a bearing, positive or negative, on the subject in hand. Hence I must presuppose on the part of the reader a general knowledge of the development of drama on the Continent and in England before the time of Shakespeare and Racine.<sup>1</sup>

#### A. MEDIAEVAL LATIN DRAMA

The earliest mediaeval Latin drama of which we know is the work of the nun Hrosvitha at Gandersheim shortly before 1000.<sup>2</sup> Her six Christian plays are imitations of Terence, and in the dialogue, at least, are fairly close imitation. As in his rapid dialogue, so here stichomythic tricks of style crop out but are unimportant. Mapes, in the twelfth century, wrote no drama, but some of the dialogue in his *De Nugis Curialium* is quite stichomythic in effect.<sup>3</sup> Tunison's dramatic rendering of the story of Galo and Sadius (Distinction III, chap. ii), is not overdone.<sup>4</sup> The Latin tragedy *Ecerinis* of Albertino Mussato, published at Padua about 1315,<sup>5</sup> marked the first step in an Italian revival of classic drama, but it was over a century (ca. 1430) before this example was

<sup>1</sup> I have had constant reference to A. W. Ward's *History of English Dramatic Literature*; the *Cambridge History of English Literature*, Vol. V; Manly's *Specimens of Pre-Shakespearean Drama*, as well as to the standard collections of early English, French, and Italian drama.

<sup>2</sup> Ed. Karl Strecker, Leipzig, 1906.

<sup>3</sup> T. Wright in *Publications of the Camden Society*, No. 50, Oxford, 1850.

<sup>4</sup> *Dramatic Traditions of the Middle Ages*, pp. 225 ff.

<sup>5</sup> I have been unable to see a copy of this unique work, but Symonds (*Renaissance in Italy*, p. 117) speaks of it as "half narration, half dialogue." Evidently it was not strictly classical in form.

followed by other Italian scholars.<sup>1</sup> In church litanies of this period there is responsion which is clearly dramatic. This must have been a rather important factor in the development of dialogue in native drama, at least in England, but it had none of the character of stichomythia.<sup>2</sup> On the secular side, Latin drama in England is represented by the University plays of the sixteenth century, on which I shall take the liberty of quoting passages and comments from F. S. Boas.<sup>3</sup>

*Ιεφθά*, by John Christopherson, produced about 1544 at Trinity College, "the only English academic play in Greek known to have survived," is avowedly in imitation of Euripides' *Iphigeneia in Aulis*, even verbally so in some cases. A few lines from the meeting of father and daughter will show the character of the verses:

Ιεφ.: χρὴ καθανεῖν χάριν μάχης ἡμῶν τίνα.  
 Θυγ.: πάσης δὲ σαρκὸς οἶμος οὗτος γίνεται.  
 Ιεφ.: φύσει θανεῖν καλὸν, ξίφει μὲν οὐ καλὸν.  
 Θυγ.: εἰ θεῶ θάνης, οὐ διαφέρει τίνι τρόπῳ.  
 Ιεφ.: αἰσχρὸν σιδήρῳ θνήσκεμεν θηκτῇ κόρῃ.  
 Θυγ.: πᾶτερ, τί τοῦτο;—παῖδα σοῦ κτείνειν θέλεις;

On *Richardus Tertius*, a chronicle play by Thomas Legge, 1579, ". . . besides borrowing verbally from Seneca, he can make effective independent use of his technique." And he quotes as typical:

Buck.: Furor brevis pueri statim restinguitur.  
 Cates.: At ira praeceps est magis pueri levis.  
 . . . . .  
 Buck.: Quod non tueri salubre consilium potest?  
 Cates.: Quod principi vestrum necem solum vetat.  
 Buck.: Pulsabit usque matris ira filium?  
 Cates.: Nocere mortuus nihil gnatus potest.

And more distinctly Senecan:

Tirell: Annon decet mandata regis exequi?  
 Brakenbury: Numquam decet iubere regem pessima.  
 Tirell: Fas est eos vivere quos princeps oderit?  
 Brakenbury: Nefas eos odisse, quos omnes amant.

<sup>1</sup> The other Latin tragedies by Italian scholars cited by Symonds (*op. cit.*, 110), are also inaccessible to me: *Philogenia* of Ugolino Pisani; *Philodoxius* of Alberti; *Polissena* of Leonardo Bruni; *Progne* of Gregorio Corrado (or Corrado).

<sup>2</sup> Gross (*op. cit.*, p. 105) would find in these the same germs which in Greek lyric responsion developed into stichomythia.

<sup>3</sup> *University Drama in the Tudor Age*, Oxford, 1914.

On William Gager's *Dido* (Christ Church, 1583): "The dialogue that follows between Aeneas and Achates is added by Gager, and the Senecan stichomythia and argumentative antithesis fit incongruously into the semi-epic framework of the piece." Note the Senecan quality of this:

*Ach.*: Minus eligendum est cum duo occurrunt mala.  
*Aen.*: Sic est, Achates; at quis hic iudex erit?  
*Ach.*: Iove imperante te tamen iudex latet?  
*Aen.*: At hospitalis Iupiter prohibet fugam.  
*Ach.*: Iter institutum cur fugam turpem vocas?  
*Aen.*: Sic praedicabit fama. *Ach.*: Sed falsa et levis.  
*Aen.*: Tamen est timenda levior. *Ach.*: At superi magis.  
*Aen.*: At chara Dido est. *Ach.*: Veniat in mentem tibi  
 Ascanius. *Aen.*: Etiam magna Carthago venit.  
*Ach.*: Num terra fati debita Italia est minor?

So on the same writer's *Ulysses Redux*: "Thus the scene that follows between Amphinomus and Penelope is of his own invention, and both in its use of stichomythia and in its sustained dialectic is markedly more Senecan than those drawn from the *Odyssey*. . . . Argument flies to and fro between them. . . . The debate between the two wooers is expanded in sententiously Senecan fashion, for which of course Homer gives no hint." On *Laelia* (Queen's College, 1594), a translation through the French of Estienne (1543) of the Italian prose comedy *Gl' Ingannati*, acted at Siena in 1531: "He strung up the somewhat sprawling prose of his French original into the closer, weightier texture of Latin comic verse. And more than once, at critical points, he broke an uninterrupted speech into breathless, poignant dialogue." In this he doubtless followed the Italian style, which is very similar.

Before these plays were produced in England, the Scotchman George Buchanan, while professor at Bordeaux, had brought out two plays, *Baptistes* and *Jephthes*, between the years 1540 and 1545. I have had access only to Mitchell's translation of the latter,<sup>1</sup> from which I quote enough to show the Senecan character of the original. P. 89:

*Jephtha*: A heaven-sent law commands us to resign.  
*Priest*: What law demands that parents offspring slay?  
*Jephtha*: That which commands us offered vows to pay.  
*Priest*: Promise 'twere sin to keep, can God allow?  
*Jephtha*: The greater sin is not to pay our vow.  
*Priest*: Suppose thy vow to burn the laws of sires?

<sup>1</sup> Buchanan's *Jephthes*, translated by A. Gordon Mitchell (Paisley, 1902).

*Jephtha:* No mortal sane would vow them to the fires.

*Priest:* Why? Is it not because the laws condemn?

*Jephtha:* It is.

*Priest:* Well, Children-slayers—what of them?

*Jephtha:* Not what we do so weighs as why we do.

*Priest:* To God's commands is not obedience due?

#### B. EARLY ITALIAN DRAMA

The Italians were by far the earliest to revive classical drama, both in actual production of Roman comedies and in translation and imitation of Greek and Roman tragedy.<sup>1</sup> Toward the end of the fifteenth century comedies of Terence and Plautus were produced on the stages of Ferrara, Mantua, and Rome under the auspices of the ruling houses. Translations of these comedies followed, and then Italian imitations. Nothing original resulted, however, either in stichomythia or in any other respect, until at about the same time (ca. 1509) Dovizio produced the *Calandria* and Ariosto the *Suppositi*. The former, a prose working-over of Plautus' *Menaechmi*, departs decidedly from classical lines as to unity of form and subject, but is more symmetrical in its short-speech dialogue than the Latin. In short, we find here rather good *prose* stichomythia. Ariosto's comedy was first written in prose, but we have the second edition, turned into verse. It contains little dialogue that could be called stichomythic. The comedies (in prose) of Pietro Aretino, written in the second quarter of this century, are quite non-classical, but like the *Calandria* contain much prose dialogue which is practically stichomythia (or better, antilabé) in symmetry and spirit. Almost any one of the hundred and seven scenes of the *Talanta*, for instance, would show an example. In a typical Terentian comedy, such as the *Flora* (Florence, 1556) of Luigi Alamanni, some of the dialogue is symmetrical enough to remind us of Greek or Senecan tragedy,<sup>2</sup> but most of it is the broken dialogue of Roman comedy.<sup>3</sup>

The Italian tragedy of this period is all modeled on Greek or Latin originals. Two, at least, are direct translations, Alamanni's *Antigone*

<sup>1</sup> In tabulating the early plays in Italian, French, and English I shall have to proceed by groups rather than in strict chronological order. And since modern comedy has elements borrowed from classical tragedy, traces of stichomythia must be considered in early comedies as well as tragedies.

<sup>2</sup> Cf. II, 3, Attilio and Ippolito; II, 5, Tonchio and Scarabone; IV, 5, Geri and Simone.

<sup>3</sup> Cf. V, 3, 6, 8, where both kinds may be seen.

(ca. 1530) and Dolce's *Giocasta* (ca. 1546).<sup>1</sup> The latter, a translation of Euripides' *Phoenissae*, was itself turned into English by Gascoigne (1566). The stichomythia is very literally rendered by Alamanni, a little less exactly by Dolce. For instance, the passage (*Phoen.* 385-426) between Iocasta and Polynices is deliberately broken into irregular dialogue so as to give the latter's story a more important place. When Eteocles comes in, the stichomythia is rendered into non-formal dialogue, the antilabé into stichomythia. The scene between Creon and Eteocles (690-748) is kept, except that the line-dialogue is later in commencing. The dialogues between Teiresias and Creon (896-930) and Menoeceus and Creon (977-85) are padded with Senecan epigrammatic stichomythia. The short antilabé of Antigone and Iocasta (1272 ff.) becomes a lyric duet. The quarrel scene of Creon and Antigone (1646-82) is kept faithfully, but the stichomythic form merges into lyric alternation soon after Oedipus takes Creon's place as respondent. These changes indicate a liking for stichomythia modified by a tendency toward lyric measures and the epigrams and messengers' speeches of Seneca. Broadly speaking, these are the characteristics of all the Italian tragedy of this century. It is significant, too, that only two plays (Trissino's *Sofonisba*, 1515, and Alamanni's *Antigone*) lack the Senecan act and scene divisions, even Dolce following the Latin custom.<sup>2</sup>

The other noteworthy Italian tragedies of the time may be briefly noted. The *Sofonisba* just mentioned was written in 1515, published in 1524, but apparently not acted until 1562, at Vicenza. On p. 16 (of the edition in *Il Teatro Italiano Antico*) occur thirty-six stichomythic lines of question and answer. On p. 29 the slave announces the queen's death to the chorus in typical Greek fashion, twelve lines of stichomythia ending in antilabé. On pp. 36 f. is an irregular dialogue, almost a kommos in effect, involving the chorus, Sofonisba, and Herminia, which contains much stichomythia and some antilabé. Aside from these passages true Greek line-dialogue is not to be found, though the play is closely modeled on the Greek. The *Rosmunda* of Rucellai was written in 1516 and acted before the Pope not many years later. Its model was the *Antigone*. In Act I Rosmunda and her nurse have a short "agon,"

<sup>1</sup> Cunliffe (*The Supposes and Jocasta of Gascoigne*, Introduction, p. xxix) believes that Dolce used the Latin translation of R. Winter (Basel, 1541). I find no record of a Latin translation of Sophocles as early as 1530.

<sup>2</sup> Cunliffe (*op. cit.*, p. xxv) sums up the Senecan influence in Italy thus: "Seneca's tragedies were, at an early date, imitated at Padua, lectured upon at Florence, printed at Ferrara, and acted at Rome."

the former holding that life is an empty thing. In Act III the same speakers make use of mocking imitation for a few lines. Both passages are quite Greek. In Act IV are four lines of question and answer. Aside from this, nothing. In the same writer's later work, *Orestes*, a tedious imitation of the *Iphigeneia in Tauris*, there is much weak stichomythia. In Acts II and IV antilabé of question and answer constantly recurs. In Act III Orestes and Pylades argue at length, in very tame "agon" stichomythia, each for the privilege of saving the other's life. In this same act a kommos, broken by five lines from Pylades, ends in distichs. Giraldi Cinthio's *Orbecche*, acted in 1541 at Ferrara, is cited by Cunliffe as "the model of later Italian drama." It enjoyed great popularity though it is not particularly original, Giraldi himself confessing indebtedness to Trissino on the one hand and Seneca on the other. In V, 2, Sulmone gives Orbecche the bloody gift of her lover's hand and head in a sort of stichomythia in which her part is largely exclamation and appeal. There is an evident working from kommos to retort. So in Speron Sperone's *Canace*, of about this period, Eolo and Consigliero approach stichomythia twice. Yet both plays copy the other Senecan devices throughout. The *Edippo* (1565) of Andrea dell' Anguillara is an imitation of Sophocles in matter, of Seneca in form. Like the *Orbecche* and the *Canace*, it contains only occasional groups of three or four lines of stichomythia and, in the end of the fourth act, a kommos.

In these eight tragedies we see a gradual decrease in the use of stichomythia with no corresponding falling off from the classical tradition in other respects. On the other hand, Italian comedy of this century developed an effective line-dialogue which approached that of Greek tragedy in symmetry without losing the vivacity of Latin comedy dialogue.

#### C. EARLY FRENCH DRAMA

There is no place here for discussion of the influence of the Italian classical spirit on French literature of the sixteenth century, but one link, at least, interests us. Hauvette<sup>1</sup> has told the interesting story of Alamanni, the exiled Italian poet who became at the court of Francis II a mediocre diplomat but a notable literary figure. His classical drama, the *Antigone*, and his semi-classical *Flora*, of which mention has been made above, represent but two of the many literary forms in which he expressed himself. None of his work is great, but all is smooth and graceful and, in the conventional sense, classical. Such a man must

<sup>1</sup> Hauvette, *Luigi Alamanni* (Paris, 1903).

have exerted considerable influence, directly or indirectly, on the young men who, in 1549, formed the "Pleiad"<sup>1</sup> with avowed intention of reviving the classics in France. Ronsard himself became another and greater Alamanni, but he left to Estienne Jodelle the field of classical drama, although he himself translated (ca. 1550) the *Plutus* of Aristophanes.

Jodelle (1532-73) wrote but three plays. One was a comedy, *L'Eugène* (1552), with plenty of short-speech dialogue and stichomythic spirit, but no formal stichomythia. It followed classical models, however, more closely than did the Italian comedies of the previous half-century. On the same day with this, the twenty-year-old poet brought out his *Cleopâtre*, the first French classical tragedy.<sup>2</sup> There is a stilted symmetry throughout the play, and it is more Senecan—ghost and all—than Greek or Italian. In Act I (there are no scene divisions) the author uses a non-classical device often copied by Hardy and others, viz., Cleopatra in formal stichomythia, with Eras and Charmium alternating as respondents. In every case the words and form of Cleopatra's phrase are followed closely, but not in mockery. A long speech by Cleopatra is followed by broken dialogue with speeches varying in length from a third of a line to a line and two-thirds. This attempt to reproduce natural dialogue falls far below the plane of the later work of Sophocles, but shows the same desire to break up rigid symmetry. In Act III Seleuque engages the chorus in sixteen lines of stichomythia in more Euripidean style, but with some imitation of form. Jodelle's third play, *Didon se Sacrifiant* (1558), is ponderous, in Senecan style. Nine speeches and a choral song make up Act I. Act II comprises ten speeches and a twenty-five line stichomythia between Aeneas and the chorus, beginning with antilabé, all quite Senecan in tone. In Act III, Achates takes the place of the chorus in urging the reluctant Aeneas in fourteen lines of stichomythia introduced as before.

Jodelle and all his successors used the rhymed Alexandrine couplet. The Italians of this century had used unrhymed verse. Obviously, rhymed couplets produce more striking line-dialogue, giving much the same effect as catchwords. We should suppose that their introduction would tend to increase the amount of stichomythia, because of its effectiveness. Apparently this tendency was balanced by the disposition of all the French classical school to use long speeches and avoid choppy

<sup>1</sup> *Ibid.*, xvi, 442 ff., 457.

<sup>2</sup> French translations had already been made of Sophocles' *Antigone* and *Electra* and the *Hecuba* of Euripides (Ward in *Encyclopaedia Britannica*).

dialogue, for what little change is noticeable is toward a decrease. But it is worth noting that these rhymed couplets give an impression of similarity between French and Senecan stichomythia even when they are unlike in subject-matter and style.

Passing by less important imitators, we come to Robert Garnier (1545-1601), in whom, says Ward, "French tragedy reached the greatest height in nobility and dignity of style, as well as in the exhibition of dramatic passion, to which it attained before Corneille." He produced seven tragedies and one tragi-comedy in strictly classical style. In fact, his *Antigone* is largely a translation of the unfinished *Phoenissae* of Seneca and the *Antigone* of Sophocles; his *La Troade* is a fusion of the *Hecuba* of Euripides and the *Troades* of Seneca; and his *Hippolyte* is a translation of Seneca's *Phaedra*. The other plays have plots taken from Roman history or from Assyrian history with classic suggestions. His first play, *Porcie*, was published in 1568, the last about 1585. His *Cornélie* (1574) was translated in 1594 by Kyd,<sup>1</sup> author of *The Spanish Tragedy*. Garnier's stichomythia is nearer Seneca's than is that of any other dramatist of the century. While in some passages he translates Seneca literally,<sup>2</sup> he prefers as a rule to expand the concise Latin verses or to be original in phrasing, borrowing only form and spirit. Even when he is translating from Euripides or Sophocles he introduces, through his customary padding of the original, the epigrammatic tone, the startling phrase, that mark him as Senecan at heart. A casual reading of the stichomythic parts in, say, the fourth act of his *Antigone* gives one the impression that they are translation or imitation of Seneca, whereas the whole act is a fair translation of Sophocles. In the matter of devices Garnier outdid his Latin master, for he used, as much as the latter, catchwords and gnomic phrases,<sup>3</sup> and in addition brought to its extreme height the trick of form imitation, not only in taunt, but in ordinary argument. Two illustrations will be enough:

*Les Juives*, 679 ff.:

*La Roïne*: Il n'est malheur si grand que l'espoir n'adoucisse.

*Amīal*: Il n'est malheur si grand que l'espoir ne nourisse.

<sup>1</sup> Dodsley-Hazlitt, Vol. V.

<sup>2</sup> *Porcie*, 850-60, is translation of *Thyestes* 204 ff. and *Octavia* 440 ff. *Les Juives*, III, 1 (902 ff.), and *M. Antoine*, 1500 ff., are imitations of the same passages. In *Antigone*, I, 1, and *Les Juives*, II, 3, Garnier goes out of his way to produce Senecan stichomythia.

<sup>3</sup> Cf. *Porcie*, 589 ff., 851 ff., 1876 ff.; *Cornélie*, 510 f., 1417 ff., 1447 f.; *M. Antoine*, 467 f., 549 ff., 1500 ff.; *Hippolyte*, 509 ff., 553 f., 1685 f.; *La Troade*, 365 ff.; *Antigone*, 121 ff., 1908 f.; *Les Juives*, 903 ff.; *Bradamante*, 262 f.

*La Roynie:* Voire mais un chacun l'espérance reçoit.

*Amital:* Voire mais un chacun l'espérance deçoit.

*La Roynie:* La mort ne manque point, elle vient trop hastive.

*Amital:* La mort aux affligez vient toujours trop tardive.

*Antigone* 1864 ff. (in translation from Soph. *Antig.* 497 ff.):

*Antigone:* Je mourray contre droict pour chose glorieuse.

*Creon:* Vous mourrez justement comme une audacieuse.

*Antigone:* Il n'est celuy qui n'eust commis semblable faict.

*Creon:* Il n'est celuy pourtant d'entre tous qui leait faict.

Garnier was also fond of the Yankee trick of answering question with question,<sup>1</sup> a distinctly non-classical device. Finally, it is curious to note that in spite of Seneca's liking for antilabé, Garnier uses it (for more than a line or two) only once, and that time in his one tragi-comedy, *Bradamante* (1582).

The most prolific dramatist of this period was Alexandre Hardy (ca. 1570-1630), from whom we have twelve tragedies, fourteen tragi-comedies, and five pastorales. He combined classic, Spanish, and Italian models, but rather as the artisan than as the artist. His plays are swift of movement both in plot and in dialogue, but hastily done and unpolished. He has less formal stichomythia and more short-speech dialogue than Garnier, but is especially fond of dialogue in couplets. His pastorales follow the Italian comedies in an abundant use of lively stichomythia, most often of single lines. A glance at four of his more noteworthy plays will illustrate these generalizations. *La Mort de Daire:* distichomythia begun and quickly dropped in I, 2; III, 1; V, 1. *Didon se Sacrifiant* (cf. Jodelle's): II, 2, eight lines of Senecan stichomythia; II, 3, four lines, question and answer; III, 1, Dido and Aeneas in a quarrel scene just fitted for stichomythia, but none of the formal type used; IV, 2, stichomythia and couplets mixed; V, 1, Euripidean kommos, chorus and Barca. *Mariamne:* I, 1 (after prologue by ghost of Aristobulus), Herod and Pherore in a dialogue slightly irregular but corresponding in every other way to Senecan stichomythia; later Herod, Pherore, Herod, Salome, a device often used by Hardy, but borrowed from Jodelle; II, 1, Nurse and Mariamne, four lines; IV, 2, Herod and Mariamne twice briefly in a long broken dialogue. *La Mort d'Alexandre:* distichomythia at some length in I, 2; II, 2; V, 1, and a few typical Senecan lines in V, 2.

Pierre Corneille (1606-84) followed classic models except in *Le Cid* (1636), but his use of stichomythia gives little suggestion of this. In

<sup>1</sup> Cf. *Hippolyte*, 501 f., 829-32; *La Troade*, 839 f.; *Antigone*, 121 f., 1256 f., 1908 f.

his first play, *Mélie* (1629), and in his second, *Clitandre* (1632), we find about as much stichomythia as in the average comedy of Shakespeare. In *Le Cid* there is still less, but there is more broken-line speech than the English poet would allow. In *Horace* (1640) there is least of all, in *Cinna* (1640) a number of short Senecan passages, and in *Polyeucte* (1641) as much Senecan stichomythia as in a play of Garnier's. Of his last plays, *Tite et Bérénice* (1672) has twenty lines in all: couplets (771-74), couplets changing to single-line dialogue (1215-22), real stichomythia, epigrammatic and with interruption (1708-17). Finally, in *Suréna* (1674) there is no actual stichomythia, but a constant use of catchwords between speakers. The conclusion, if any may be drawn, is that Corneille did not regard stichomythia as a vital part of classic (i.e., Senecan) drama, but used it or its devices most where he was least original.

Racine (1679-99) comes at the very end of a period of adherence to Aristotle and the classics, so that his influence on later writers is, for our purpose at least, negligible. It is interesting to note, however, that he succeeded better than has ever anyone else in combining Seneca, Euripides, and the taste of his own time in plot, form, and style. But the modern influence was so strong that formal stichomythia was practically eliminated from his plays. Note, e.g., *Iphigénie*, II, and III, 1, built up from long stichomythic passages in Euripides; or contrast *Phèdre* with either the *Phaedra* of Seneca or the *Hippolytus* of Euripides. This is not a neglect of stichomythia but obviously unwillingness to use it.

Molière's work, however, cannot be dismissed so summarily, although, as is natural in comedy, there is more short-speech dialogue than formal stichomythia. In *Le Misanthrope* (1666) we find a number of brief line-dialogues<sup>1</sup> of no special importance except that they are in the spirit of Euripides, and not a servile imitation of Seneca or Plautus. In *Tartuffe* (1664) are pairs of verses<sup>2</sup> in the short-speech dialogue and, in V, 3, a hint at satire on Seneca in definite statements falling flat against gnomic remarks, part of the passage stichomythic in form. In *Les Femmes Savantes* (1672) there is more than in the earlier plays, notably in III, 2, much single-line comment on Trissotin's poem, like a *kommos* in iambs; III, 3, 969-86, Trissotin and Vadius heaping compliments on each other; III, 3, 1005-17, same speakers in gradually increasing anger; IV, 3, 1284-1312, rather Senecan in tone; and finally

<sup>1</sup> Vss. 1-5, 184 ff., 420-34, 495-96, 503-7, 822 ff., 1327-32, 1609-22, 1662-68.

<sup>2</sup> Vss. 463 ff.; II, 3, especially 619 ff., 698 ff.

in V, 3, the notary scene, much mocking of form, usually in single lines.<sup>1</sup> In the prose comedy *Le Bourgeois Gentilhomme* (1670), III, 9, Cléonte and his lackey, Covielle, lament the fickleness of their respective loves in the burlesque manner of *Acharnians* 1097 ff. In Aristophanes, however, Dicaeopolis intends his imitations to be taunts, in Molière, Covielle is an innocent agent of the burlesque.

#### D. EARLY ENGLISH DRAMA

The miracle or mystery plays<sup>2</sup> of the twelfth century and after were the earliest form of native English drama. They owe nothing to foreign influences, and are removed from what we know as the classic drama, not only in fact, but in motive and spirit as well. Or, rather, they represent a dramatic development of an earlier stage than anything we have left in Greek. We are not surprised, then, to find no stichomythia and no tendency toward it except perhaps in the symmetrical dialogue of Noah and his wife in the *Coventry Plays*. Even in such passages there is no attempt at conciseness of expression, which is a necessary factor in stichomythia.

The morality plays of the sixteenth century,<sup>3</sup> now more or less familiar to all through the popularizing of *Everyman*, trace their origin in part to the Continent, but if classical traditions ever influenced them, that influence was lost before they reached England. The primitive style and spirit of the miracle plays is gone, but the moralities are still a native drama. From the standpoint of stichomythia they fall into three classes, of which two may be dismissed with a mention. (a) *Lusty Juventus*, *Mundus et Infans*, *Everyman*, *Interlude of Youth*, *The Four Elements*, and others of this type show none. (b) *Impatient Poverty*, *Nice Wanton*, *Hyckescorner*, and in fact a majority of those I have seen, show traces of a native growth of line-dialogue, but only traces. (c) Three plays show enough stichomythia to deserve separate classification: John Bale's *Kynge Johan*<sup>4</sup> (date uncertain, but ca. 1548), and, by unknown

<sup>1</sup> Also vss. 323 ff. (by interruption), 334 ff., 385-92 (in pairs), 435 ff.; III, 1, especially 723 ff., 1019-26, 1041 ff., 1086-94, 1417-26, 1450 ff.

<sup>2</sup> Manly, *Specimens of Pre-Shakespearian Drama*, Vol. I, edits representative plays. A convenient edition with accurate text is the *Everyman and Eight Miracle Plays* in the "Everyman Series."

<sup>3</sup> For these and all early English plays I have used the editions in Dodsley-Hazlitt, *Old English Plays*, and the publications of the Early English Drama Society, as well as Gayley's *Representative English Comedies* and Manly's *Specimens*, etc.

<sup>4</sup> Published by the Early English Drama Society, ed. J. S. Farmer.

authors, *History of Jacob and Esau* (ca. 1558) and *Marriage of Wit and Science* (1570). Incidentally these three show distinct phases or developments of the morality plays.

*Kynge Johan*, though in morality form, is a play directed at, and attracting publicity to, existing evils.<sup>1</sup> At some point in almost every dialogue stichomythic form is used for four, six, or ten lines, in all about a hundred lines coming under this head. In addition, three speakers often alternate in more or less regular line-dialogue. Both style and subject-matter, not to speak of the early date, preclude the chance of this being an imitation of Plautus, Seneca, or Euripides. Here, as in its classical occurrences, the motives for its use were, evidently, a recognition of the fitness of stichomythia for quarrel scenes, a pleasure in its symmetry, and an appreciation of the opportunities it affords for sparkling dialogue through the devices of catchwords, subtle connections, and open sarcasm. One illustration must suffice:<sup>2</sup>

*Sedycion*: Ye are well content that bishops continue still?

*K. J.*: We are so indeed, if they their duty fulfil.

*Sedycion*: Nay then, good enough, your authority and power  
Shall pass as they will; they have sauce both sweet  
and sour.

*K. J.*: What meanest thou by that? Show me thy intent this  
hour.

*Sedycion*: They are God's vicars, they can both save and loose.

*K. J.*: Ah! thy meaning is, they may a prince depose.

*Sedycion*: By the rood! they may; and that will appear by you.

*K. J.*: By the help of God we shall see to that well enou'.

*Sedycion*: Nay, ye cannot, though ye had Argus eyes.

Note that the two lines which *Sedycion* speaks are both rhymed with the following line, as if to show that they take the place of one. The King's question, "What meanest," etc., is a true Greek stop-gap verse, though probably not so intended. Greek also is *Sedycion*'s picking up "see" and making much of it in his "Argus eyes" phrase.

*The History of Jacob and Esau*<sup>3</sup> is really not a morality play at all, but a pastoral comedy grown out of a miracle play.<sup>4</sup> A feeling for sym-

<sup>1</sup> Ward, *History of English Dramatic Literature*, I, 186: "... its theme, which was at once (in a sense) religious and national, and which accordingly places the work midway between the early religious and the active beginnings of our national historical drama."

<sup>2</sup> Farmer's ed., p. 183.

<sup>3</sup> Dodsley-Hazlitt, II, 185 ff.

<sup>4</sup> Collier, *English Dramatic Poetry*, II, 172 ff., discusses this play at some length.

metry is manifest through its whole structure, yet it is the symmetry of a poet and not of an artisan. Regularly at the beginning of scenes this crystallizes into polite stichomythia.<sup>1</sup> The petty tiffs between Esau and Ragan always contain a few lines.<sup>2</sup> On pp. 204 f. Rebecca regularly interrupts Isaac's arguments for Esau. Sometimes her remarks are pure asides, nowhere do they change Isaac's course of thought. On pp. 206 f., after a typically Greek ending of the altercation, Mido characterizes the repartee:

Ye could not speak anything unto her so thick,  
But she had her answer as ready and as quick.

At p. 215 is a comic matching of wits in absurd imitation of Esau; on pp. 218 ff. there is more use of asides; on pp. 226 ff. there is polite stichomythia, and again (but more irregular) on pp. 232-33, where much is made of little by this Euripidean device; on pp. 248 ff. Isaac and Esau lament their woes responsively; on pp. 252 ff. there is a whole scene in stichomythia except for Esau's one long speech. It will be seen that in this one play occur most of the Greek stichomythic usages, but none of the epigrammatic, gnomic lines of Senecan dialogue. Subtlety is achieved, but not with effort. In fact it is when alert, sharp-witted Mido is involved that the stichomythia is best. Agonistic scenes are in the majority, though polite stichomythia is used as well. And an artistic symmetry, to repeat my opening statement, pervades and motivates the whole.

*The Marriage of Wit and Science*,<sup>3</sup> though latest of the three plays, adheres most closely to the morality type, except that it is divided into acts and scenes. Here, as in *Kynge Johan*, the line-dialogue is more distinctly in groups, the single lines coming in the midst of irregular dialogue. There is little really agonistic dialogue, the nearest to it being the fool's play of pp. 322 f. or 334 f., the rude passage-at-arms between Wit and Reason, pp. 351 f., or the mocking imitation of form, p. 366. On pp. 346-47 the whole scene in which Will reports progress to Wit is in question-and-answer stichomythia. All the rest is rather Senecan in tone, perhaps in somewhat weak imitation (Seneca was translated into English between 1559 and 1581, and had been read in Latin for half a century), more likely as a result of the didactic, gnomic quality of the play, though any morality play might, on this ground,

<sup>1</sup> Pp. 197, 200, 222, 242, etc.

<sup>2</sup> Pp. 191 f., 193 f., 209 f., 218 f., etc.

<sup>3</sup> Dodsley-Hazlitt, II, 324 ff.

be expected to furnish the same sort of dialogue. One specimen of distichs will illustrate:

- Wit:* If cunning be the key and well of wor(l)dly bliss  
Me-thinketh God might at the first as well endu all with this.
- Nature:* As cunning is the key of bliss, so is it worthy praise:  
The worthiest things are won with pain in tract of time always.
- Wit:* And yet right worthy things there are, you will confess, I trow,  
Which notwithstanding at our birth God doth on us bestow.
- Nature:* There are; but such as unto you, that have the great to name  
I rather that bestow, than win thereby immortal fame.
- Wit:* Fain would I learn what harm or detriment ensued  
If any man were at his birth with these good gifts endowed.<sup>1</sup>

With this compare a bit of native comedy:

- Wit:* Welcome to me, my Will, what service canst thou do?
- Will:* All things forsooth, sir, when me list, and more too.
- Wit:* But whether wilt thou list when I shall list, I trow?
- Will:* Trust not to that; peradventure yea, peradventure no.
- Wit:* When I have need of thee, thou wilt not serve me so.
- Will:* If ye bid me run, perhaps I will go.
- Wit:* Cock's soul, this is a boy for the nonce amongst twenty mo!
- Will:* I am plain, I tell you, at a word and a blow.<sup>2</sup>

The influence of the moralities is evident in the developing forms of both comedy and tragedy, but unless this is the paramount influence in a play, no mention of it need be made hereafter. English comedy was earlier in its growth than tragedy, largely because comedy came from native elements in part, while even the earliest tragedy shows indebtedness to Seneca. As early as 1533 John Heywood (not Thomas, who was nearly a century later) wrote the farce-comedy *Johan Johan*.<sup>3</sup> This has considerable single-line "Billingsgate" among the three actors. No subtlety is involved, merely a heaping up of epithets. There is antilabé of a sort in vss. 628-34, Tyb teasing Johan. Less than ten years later appeared *Ralph Roister Doister*,<sup>4</sup> by the schoolmaster Nicholas Udall, a comedy in loose imitation of the *Miles Gloriosus* of Plautus. The dialogue is very similar to that of Plautus. There is the same half-

<sup>1</sup> Pp. 329 f.

<sup>2</sup> Pp. 332 f.

<sup>3</sup> Gayley, *Representative English Comedies*.

<sup>4</sup> Dodsley-Hazlitt, III, 53 ff.; also in Gayley and Manly. Udall's relation to the classics is discussed by Flügel, *op. cit.* Gayley, p. 98. This was the first important English comedy, Heywood's being little more than clowning.

natural, half-artificial irregularity, the same effect of disconnection due to absence of the connective words so necessary in Greek, the same breaking of a line into mere fragments in passages of excitement. But in the English comedy the groups of balanced whole lines are a little longer and more frequent. There is little subtlety—the humor is too broad for that—but much “Sophoclean irony” of a sort in the dialogues where his companions draw out Roister Doister. In IV, 7, he and Merygreke have an extended line-dialogue which pivots on the word “stomach,” and is crudely reminiscent (though certainly no imitation) of the Greek scenes in which a catchword or idea is harped upon.

*Jack Jugler* and *Gammer Gurton's Needle*<sup>1</sup> were produced at about the same time (ca. 1560), but are quite different in character. The former is an adaptation from Plautus' *Amphitryo* on the lines of a morality play. Alternating lines—they can hardly be called stichomythia—occur, vss. 308 ff., by interruption; 314-17, four lines of fencing; 334 ff. and 373 ff. in mild quarrel; 640-45, and 750-51. Of the Plautine stichomythia or, rather, broken-line dialogue, there is not a trace. The other play is native in plot, material, and dialect, “the sole surviving example of vernacular college comedy,” and was influenced by Roman comedy only as regards general form. It was produced at Cambridge,<sup>2</sup> as were many of the plays of this period, since the college and the court were really the only “public” stage of the time. As the title might suggest, this is rather broad farce, whose dialogue is too much broken up to suggest stichomythia. Yet at the very end, V, 2, 293 ff., where Hodge finds the needle sticking in himself, antilabé and stichomythia are used, producing an effect like an Aristophanic parody of a “recognition scene” in the tragedians.

After *Gammer Gurton's Needle* came a period when comedy was thought little of and tragedy came into popular favor, but after 1580 comedy was revived and given a new dress. John Lyly, of *Euphues* fame, wrote several light plays in more or less metrical prose, and George Peele produced at court in 1584 his *Arraignment of Paris*. This latter, which is really a pastoral poem in dramatic form, reminds us in its symmetry (but in that alone) of *Jacob and Esau*. This symmetry involves some excellent dialogue in lines, half-lines, and distichs; yet we must feel in reading them a lack of the agonistic spirit of Greek drama, of the delight in sharp retort and subtle matching of wits. In

<sup>1</sup> Dodsley-Hazlitt, II, 103 ff.; III, 163 ff.

<sup>2</sup> By one Stevenson, not Bishop Still. Cf. Bradley, *op. cit.* Gayley, pp. 197 ff.

short, they are borrowed, not from classical drama, but from the amoebean poetry of Theocritus or Vergil. One passage will make this clear:

- Mercury:* Good day, fair maid, weary belike with following of your game,  
I wish thee cunning, at thy will, to spare or strike the same.
- Oenone:* I thank you sir; my game is quick and rids a length of ground,  
And yet I am deceived, or else 'a had a deadly wound.
- Mercury:* Your hand perhaps did swerve awry. *Oenone:* Or else it was my heart.
- Mercury:* Then sure 'a plied his footmanship. *Oenone:* 'A played a ranging part.
- Mercury:* You should have given a deeper wound. *Oenone:* I could not that for pity.
- Mercury:* You should have eyed him better, then. *Oenone:* Blind love was not so witty.
- Mercury:* Why, tell me, sweet, are you in love? *Oenone:* Or would I were not so.
- Mercury:* Ye mean because 'a does ye wrong? *Oenone:* Perdy, the more my woe.
- Mercury:* Why, mean ye Love or him ye loved? *Oenone:* Well may I mean them both.
- Mercury:* Is Love to blame? *Oenone:* The Queen of Love hath made him false his troth.
- Mercury:* Mean ye indeed the Queen of Love? *Oenone:* Even wanton Cupid's dame.
- Mercury:* Why, was thy love so lovely, then? *Oenone:* His beauty hight his shame;  
The fairest shepherd on our green. *Mercury:* Is he a shepherd, then?
- Oenone:* And sometime kept a bleating flock. *Mercury:* Enough, this is the man.  
Where wons he, then? *Oenone:* About these woods, far from the poplar tree.
- Mercury:* What poplar mean ye? *Oenone:* Witness of the vows 'twixt him and me.<sup>1</sup>

[Cyclops is present but says nothing, like another Pylades.]

Of Lyly's work, *Alexander and Campaspe* (1584) is typical. Because of its prose form its dialogue cannot at any point be called stichomythia, yet it approaches it in spirit and even at times in symmetry. Especially is this true of the contests in wit of his minor characters, which, like Greek agonistic passages, are wholly made up of subtle, swift, and balanced retort, catching up word or thought of the opponent. Lyly's

<sup>1</sup> Bullen, I, 39 ff.; III, 1.

influence in this regard on dialogue in drama, and especially in Shakespeare, is well summed up by Churton Collins.<sup>2</sup> In a measure we may call this dialogue form the modern equivalent for stichomythia, though it soon became limited to comedy passages.

Perhaps the most notable thing in this brief review of early English comedy is the slight extent of classical influence. In tragedy the story is quite different. Here the situation is pretty well indicated in Cunliffe's *Influence of Seneca on Elizabethan Tragedy*, in which he is compelled to include *all* early English tragedy. In the minor point of stichomythia, the Senecan influence is not nearly so sweeping, though it is always he and never the Greeks who furnished the models for what line-dialogue does occur. The earliest real tragedy, *Gorboduc*, or *Ferrex and Porrex* (1561), by Norton and Sackville, is strongly Senecan in spirit and plot but contains no stichomythia, nor anything like it, except at the very beginning in the polite symmetry of a formal introduction to the story. Somewhere between 1563 and 1575 appeared *Appius and Virginia*, author unknown, which is a development of the morality with classical infusion. It contains no stichomythia. The *Cambyeses* (1569) of Thomas Preston also has morality elements and comic parts as well. Its only approach to stichomythia is in these latter passages (pp. 181 ff.), among Meretrix, Snuff, Huff, Ruff, and Ambidexter, the Vice. *Damon and Pithias*<sup>3</sup> (ca. 1571), a "tragical comedy" by Richard Edwards, furnishes (p. 50) an actual, though not avowed, translation of Seneca's *Octavia* 455-57, a passage much admired and copied by French and English dramatists of the period.<sup>3</sup> In addition, we find on p. 85 a dialogue on friendship in true Senecan tone, and on pp. 48 and 55 stichomythia in a lengthened verse irregularly rhymed, which gives much the same effect as the witty prose dialogue introduced ten years later by Lyly.<sup>4</sup>

<sup>2</sup> *Essays and Studies* (1895), p. 190: "The influence of Lyly on the development of the drama was undoubtedly considerable. He set the fashion of clothing comedy in prose, and he formulated genteel and artificial, as distinguished from familiar and realistic, dialogue. To his example are no doubt to be traced the point, vivacity, wit, and grace which begins to be conspicuously affected in the style of comedy toward the close of the sixteenth century. He gave the first models for that elaborate word-play, for that keen, terse interchange of witty badinage, in which Shakespeare so much delights to engage his Benedicts and his Beatrices, his Touchstones and his Launcelots." Baker, *op. cit.*: "This Socratic method foreshadows Shakespeare's clowns and pages."

<sup>3</sup> Dodsley-Hazlitt, IV.

<sup>3</sup> Cf. Cunliffe, *op. cit.*, p. 57, and my own notes on pp. 68 and 79.

<sup>4</sup> P. 76 and note 1 above.

Nowhere is the influence of Seneca better shown than in the *Misfortunes of Arthur*, produced by Hughes in 1587. The plot is, of course, a native English parallel to Seneca's plots, but, as Cunliffe has shown,<sup>2</sup> the author has cleverly worked in lines and whole passages from all the plays of Seneca until his own play is nearly half translation. It is scarcely less closely Senecan than the English translation of that writer that had been published in 1581, or than the plays of Garnier, and so must be thrown out of court as evidence of development in English drama. In the following year Kyd's *Spanish Tragedy* was acted. In its ghost, its abundance of murders, and its generally melodramatic style it was a direct imitation of the Latin, but its stichomythia, of which it has considerable, shows in at least two respects modifications probably borrowed from Garnier. Imitation of form, not wholly in taunt, is affected, and in the scene (II, 4) between Bellimperia and Horatio rhymed couplets are used instead of blank verse. Kyd did, indeed, a few years later, translate Garnier's *Cornélie* rather literally into English. The anonymous *Jeronimo*, Part 1,<sup>3</sup> is very likely also Kyd's work. It contains less formal stichomythia than the *Spanish Tragedy*, but what is used is Senecan. In a measure the passage (pp. 363 f.) where the Spanish ambassador at the Portuguese court offers defiance is reminiscent of the like passage in Aeschylus' *Supplikes*.

Loudon's *Tancred and Gismunda*<sup>4</sup> (1591 or 1592) is strictly classical in all ways, and has stichomythia of the regular Senecan style in I, 3; II, 2; IV, 3, 4; V, 2 (members of chorus alternating in response to Gismunda), and V, 3 (something like the end of the *Hercules Furens* of Euripides). *Soliman and Perseda*<sup>5</sup> (ca. 1590) departs somewhat from the type. On pp. 323-24 is a most artificial but ingenious series of distichs, the first line of each pair quoting or subtly altering the last of the previous pair. On p. 346 we find mocking imitation of form. On p. 365 is a stichomythia in fair Greek style.<sup>6</sup> I have spoken above of George

<sup>2</sup> *Op. cit.*, Appendix I.

<sup>3</sup> *Ibid.*, Vol. VII.

<sup>4</sup> Dodsley-Hazlitt, IV, 348 ff.

<sup>5</sup> *Ibid.*, IV, 255 ff.

<sup>6</sup> *Perseda*: At whose entreaty is this parley sounded?

*Soliman*: At our entreaty: therefore yield the town.

*Perseda*: Why, what art thou, that boldly bidd'st me yield?

*Soliman*: Great Soliman, lord of all the world.

*Perseda*: Thou art not lord of all: Rhodes is not thine.

*Soliman*: It was and shall be, mauger who says no.

*Perseda*: I, that say no, will never see it thine.

*Soliman*: Why, what art thou, that dar'st resist my force?

I suspect that if this were Greek our emendators would "restore" the last line to its place after the third line quoted!

Peele's comedy, *The Arraignement of Paris*. Equally original is his chronicle play, *Edward I* (1593, probably before *Richard III*). In this curiously constructed play—it has no acts and little coherence—there are two stichomythic passages (scenes 5 and 21) paraphrasing Seneca, abruptly introduced and as abruptly dropped, and no trace of such dialogue elsewhere.

In Marlowe's tragedies there is practically no stichomythia. He was too much interested in bombastic, oratorical speech to spend time working out subtleties of thought. Marston, with all his Senecan tendencies, made no use of stichomythia except, absurdly enough, to introduce into *Antonio's Revenge*, II, 1, a paraphrase of those favorite passages from Seneca's *Octavia* and *Thyestes*.<sup>1</sup> Robert Greene has more line-dialogue and balanced speeches in *James the Fourth* (published posthumously, 1598) than in all his other extant plays. Three short quotations show stichomythia borrowed from native comedy, from pastoral comedy, and from Seneca:

III, 2:

- Purveyor*: Sirrah, I must needes have your maister's horses:  
The King cannot be unserved.  
*Andrew*: Sirrah, you must needes go without them,  
Because my maister must be served.  
*Purveyor*: Why, I am the King's purveyor,  
And I tell thee, I will have them.  
*Andrew*: I am Ateukin's servant, Signior Andrew,  
And I say thou shalt not have them.  
*Purveyor*: Heeres my ticket; denie it if thou darst.  
*Andrew*: There is the stable; fetch them out if thou darst.  
*Purveyor*: Sirrah, sirrah, tame your tongue, least I make you.  
*Andrew*: Sirrah, sirrah, hold your hand, least I bum you.

IV, 4:

- Nano*: Say, madame, will you have your Nano sing?  
*Dorothea*: Of woe, good boy, but of no other thing.  
*Nano*: What if I sing of Fancie? Will it please?  
*Dorothea*: To such as hope successe, such noats breede ease.  
*Nano*: What if I sing, like Damon, to my sheepe?  
*Dorothea*: Like Phillis, I will sit me doune to weepe.

II, 1:

- Ida*: Better than live unchaste, to live in grave.  
*Ateukin*: He shall erect your state and wed you well.  
*Ida*: But can his warrant keep my soule from hell?  
*Ateukin*: He will inforce, if you resist his sute.

<sup>1</sup> Cunliffe, *op. cit.*, p. 101; above, p. 77 and note.

## E. SHAKESPEARE

No thesis can be proved nor moral drawn from Shakespeare's rather irregular use of stichomythia. The earlier plays show more such dialogue than the later ones, of course, but the decrease is not regular. *Richard III* and *Love's Labour's Lost* are in a class by themselves. *Richard II* and *Henry VI, First and Third Parts*, come next, *Henry VI, Second Part*, and *Two Gentlemen of Verona* next, while *Titus Andronicus*, *Romeo and Juliet*, and the *Comedy of Errors* have very little. Yet these all date from 1591 to 1593. From the period 1594-1600 *King John*, *Henry IV, Merchant of Venice*, *Midsummer Night's Dream*, *Taming of the Shrew*, *Merry Wives of Windsor*, and *Twelfth Night* have some little stichomythia; *Henry V*, *All's Well That Ends Well*, *Much Ado about Nothing*, and *As You Like It* have practically none. Of the plays from 1601 on a few scattered passages, usually containing only two or four lines, are found in *Julius Caesar*, *Hamlet*, *Troilus and Cressida*, *Othello*, *King Lear*, *Timon of Athens* (almost like a comedy in its prose dialogue), *Antony and Cleopatra*, and *Cymbeline*; there is no stichomythia in *Macbeth*, *Pericles*, *Coriolanus*, *Measure for Measure*, *The Tempest*, or *The Winter's Tale*. *Romeo and Juliet* in 1592 had no more stichomythia than *Antony and Cleopatra* in 1608, but the latter was in this respect above the average of its chronological group and the former was well below the average of its period.

The dialogue of *Love's Labour's Lost* (1591) shows clearly the influence of Lyly (cf. p. 77, n. 1). It is for the most part in prose, yet much of it gives surprisingly well the effect of Greek verse stichomythia. All that it lacks is symmetry of structure; the other motives, subtlety, spirit of conflict, conciseness, are all there. The play contains a little stichomythia in verse, more perhaps than any other of Shakespeare's comedies, for even in those more dignified comedies where the verse form predominates play of wit was left to the prose parts. Act V, scene 2, of *Love's Labour's Lost*, a *locus classicus* for puns, is one of the few exceptions to the rule. *Richard III* (1593) was, in date, a companion of the Senecan tragedies of the bloodthirsty Kyd and the bombastic Marlowe, and of Peele's chronicle play *Edward I*. Its superiority to any of these is obvious. Its stichomythia is worth looking at in some detail. The scene between Richard and Anne, I, 2, is throughout in a spirit of agonistic line-dialogue, though the strict form is preserved only here and there in groups of two to six lines. Taunting balance of phrase reaches here the height which it attained in France:

R.: Fairer than tongue can name thee, let me have  
Some patient leisure to excuse myself.  
A.: Fouler than heart can think thee, thou canst make  
No excuse current, but to hang thyself.

OR:

R.: It is a quarrel most unnatural  
To be revenged on him that loveth you.  
A.: It is a quarrel just and reasonable  
To be revenged on him that slew my husband.

Catchwords are harped on in the lines that follow these:

R.: He that bereft thee, lady, of thy husband  
Did it to help thee to a better husband.  
A.: His better does not breathe upon the earth.  
R.: He lives that loves you better than he could.

and:

R.: Why dost thou spit at me?  
A.: Would it were mortal poison, for thy sake!  
R.: Never came poison from so sweet a place.  
A.: Never hung poison on a fouler toad.  
Out of my sight! thou dost infect my eyes.  
R.: Thine eyes, sweet lady, have infected mine.

Seneca's gnomic phrase occurs:

R.: But shall I live in hope?—A.: All men, I hope, live so.  
R.: Vouchsafe to wear this ring.—A.: To take is not to give.

But in the main the dialogue is concrete and specific as in the Greek. Richard is sufficiently master of himself and the situation to give a whimsical turn to his remarks, his subtlety matching the bluntness of Anne. That he realizes the artificiality of the dialogue is shown by his words:

But, gentle Lady Anne,  
To leave this keen encounter of our wits  
And fall somewhat into a slower method.

Finally, the heated dialogue, as so often in Greek and Latin, ends with a short antilabé. Even more striking is the scene, IV, 4, between Richard, now king, and Elizabeth, Anne's mother. Here are fewer, but longer, groups of stichomythia, one running to thirty lines (with an interruption) and ending in antilabé by interruption. Cf. for the points illustrated above:

R.: So long as heaven and nature lengthen it.  
E.: So long as hell and Richard likes of it.

- R.: Say I, her sovereign, am her subject love.  
 E.: But she, your subject, loathes such sovereignty.
- or:
- R.: Wrong not her birth; she is of royal blood.  
 E.: To save her life, I'll say she is not so.  
 R.: Her life is only safest in her birth.  
 E.: And only in that safety died her brothers.  
 R.: Lo, at their births good stars were opposite.  
 E.: No, to their lives bad friends were contrary.  
 R.: All unavowed is the doom of destiny.  
 E.: True, when avoided grace makes destiny.

Continued construction of the true Greek sort:

- R.: Infer fair England's peace by this alliance.  
 E.: Which she shall purchase with still lasting war.  
 R.: Say that the king, which may command, entreats.  
 E.: That at her hands which the king's King forbids.  
 R.: Say she shall be a high and mighty Queen.  
 E.: To wail the title as her mother does.

Antilabé by interruption:

- R.: Now, by the world— E.: 'Tis full of thy foul wrongs.  
 R.: My father's death— E.: Thy life hath that dishonour'd.  
 R.: Then, by myself— E.: Thyself thyself misuseth.  
 R.: Why then, by God— E.: God's wrong is most of all.

Much of this stichomythia differs in tone from the classical by reason of the open sarcasm which runs through it. In this, as in the earlier scene, the concreteness of phrase in the dialogue makes it more Greek than Senecan. In II, 2, is one other thing of interest, a parallel lament, practically a kommos:

- Eliz.*: Oh, for my husband, for my dear lord Edward!  
*Chil.*: Oh, for our father, for our dear lord Clarence!  
*Duch.*: Alas for both, both mine, Edward and Clarence!  
*Eliz.*: What stay had I but Edward? and he's gone.  
*Chil.*: What stay had we but Clarence? and he's gone.  
*Duch.*: What stays had I but they? and they are gone.  
*Eliz.*: Was never widow had so dear a loss.  
*Chil.*: Were never orphans had so dear a loss.  
*Duch.*: Was never mother had so dear a loss.

Cf. the lament of son, father, and king in *King Henry VI, Part III*, II, 5, the parallel conversations in *Love's Labour's Lost*, or the kommos in Jonson's *The Case is Altered* (1597), V, 6, 41 ff.

From the other plays I have selected a score of short passages typical of Shakespeare's use of stichomythia, which I quote with merely a brief comment as to classification.

Simple question and answer: *Henry IV, Part II*, IV, 4, Clarence and King Henry:

- Clar.*: I shall observe him with all care and love.  
*K. H.*: Why art thou not at Windsor with him, Thomas?  
*Clar.*: He is not there today; he dines in London.  
*K. H.*: And how accompanied? canst thou tell that?  
*Clar.*: With Poins and other his continual followers.  
*K. H.*: Most subject is the fattest soil to weeds; . . .

A variation of this in oracles: *Henry VI, Part II*, I, 4, Bolingbroke and Spirit:

- Bol.*: First of the king: what shall of him become?  
*Spirit*: The duke yet lives that Henry shall depose;  
 But him outlive, and die a violent death.  
*Bol.*: What fates await the Duke of Suffolk?  
*Spirit*: By water he shall die and take his end.  
*Bol.*: What shall befall the Duke of Somerset?  
*Spirit*: Let him shun castles; . . .

Continued construction: *Richard II*, II, 1, Northumberland, Ross, and Willoughby:

- North.*: Well lords, the Duke of Lancaster is dead.  
*Ross*: And living, too; for now his son is duke.  
*Will.*: Barely in title, not in revenues.  
*North.*: Richly in both, if justice had her right.

Catchwords: *Julius Caesar*, II, 1:

- Brutus*: A piece of work that will make sick men whole.  
*Ligarius*: But are not some whole that we must make sick?

*Julius Caesar*, V, 1:

- Brutus*: Words before blows: is it so, countrymen?  
*Octavius*: Not that we love words better, as you do.  
*Brutus*: Good words are better than bad strokes, Octavius.  
*Antony*: In your bad strokes, Brutus, you give good words.

Catchwords, and question answering question: *Midsummer Night's Dream*, III, 2, Hermia and Lysander:

- Her.*: But why unkindly didst thou leave me so?  
*Lys.*: Why should he stay whom love doth press to go?  
*Her.*: What love could press Lysander from my side?  
*Lys.*: Lysander's love, that would not let him bide. . . .

Harping on words and riddling: *Richard II*, II, 1, Gaunt and King Richard:

*Gaunt*: I mock my name, great king, to flatter thee.  
*K. R.*: Should dying men flatter with those that live?  
*Gaunt*: No, no, men living flatter those that die.  
*K. R.*: Thou, now a-dying, say'st thou flatterest me.  
*Gaunt*: Oh, no! thou diest, though I the sicker be.  
*K. R.*: I am in health, I breathe, and see thee ill.  
*Gaunt*: Now, He that made thee knows I see thee ill.

Taunting balance: *Hamlet*, III, 4, Queen and Hamlet:

*Queen*: Hamlet, thou hast thy father much offended.  
*Hamlet*: Mother, you have my father much offended.  
*Queen*: Come, come, you answer with an idle tongue.  
*Hamlet*: Go, go, you question with a wicked tongue.<sup>1</sup>

Balance without taunt: *King Lear*, I, 1, Lear and Cordelia:

*Lear*: So young, and so untender?  
*Cor.*: So young, my lord, and true.<sup>2</sup>

Balance of amoebean type: *Midsummer Night's Dream*, I, 1, Hermia and Helena:

*Her.*: I frown upon him, yet he loves me still.  
*Hel.*: O that your frowns would teach my smiles such skill!  
*Her.*: I give him curses, yet he gives me love.  
*Hel.*: O that my prayers could such affection move!  
*Her.*: The more I hate, the more he follows me.  
*Hel.*: The more I love, the more he hateth me.  
*Her.*: His folly, Helena, is no fault of mine.  
*Hel.*: None, but your beauty: would that fault were mine!

Balance in parody (cf. *Jacob and Esau*, above, p. 73): *Antony and Cleopatra*, III, 2, Agrippa and Enobarbus:

*Agrip.*: 'Tis a noble Lepidus.  
*Enob.*: A very fine one: O, how he loves Caesar!

<sup>1</sup> Cf. Eur. *Medea*, 1363-64, Jason and Medea:

*Jason*: ὦ τέκνα, μητρὸς ὡς κακῆς ἐκόρσατε.  
*Medea*: ὦ παῖδες, ὡς ὠλεσθε πατρὶά νύμφη.

Aesch. *Septem.*, 1042-45, Herald and Antigone:

*Her.*: αὐδῶ πόλιν σε μὴ βιάζεσθαι τάδε.  
*Antig.*: αὐδῶ σε μὴ περισσὰ κηρύσσειν ἐμοί.  
*Her.*: τραχὺς γὰρ μέντοι δῆμος ἐκφυγὼν κακά.  
*Antig.*: τραχὺς δ' ἀθαπτος οἶτος οὐ γενήσεται;

<sup>2</sup> Cf. *Prom. Bound*, 69-70, Hephaestus and Kratos:

*Heph.*: ὀρᾷς θέαμα δυσθέατον ὀμμασιν.  
*Krat.*: ὀρῶ κυροῦντα τόνδε τῶν ἐπαξίων.

*Agrip.:* Nay, but how dearly he adores Mark Antony!

*Enob.:* Caesar? Why he's the Jupiter of men.

*Agrip.:* What's Antony? The god of Jupiter.

*Enob.:* Spake you of Caesar? How! the nonpareil!

*Agrip.:* O Antony! O, thou Arabian bird! . . .

Gnomic utterances (the best perhaps, *Henry VI, Part I*, IV, 5, is too long to quote): *Merchant of Venice*, IV, 1, Bassanio and Shylock:

*Bass.:* Do all men kill the things they do not love?

*Shy.:* Hates any man the thing he would not kill?

(Yankee question)

*Bass.:* Every offence is not a hate at first.

*Shy.:* What, wouldst thou have a serpent sting thee twice?

Subtlety of metaphor, usually in love scenes: *Antony and Cleopatra*, I, 1:

*Cleo.:* If it be love indeed, tell me how much.

*Ant.:* There's beggary in the love that can be reckon'd.

*Cleo.:* I'll set a bourn how far to be belov'd.

*Ant.:* Then must thou needs find out new heaven, new earth.

Cf. the parody on the allusive, metaphorical style in *Midsummer Night's Dream*, V, 1, Pyramus and Thisbe:

*Pyr.:* My love thou art, my love I think.

*Thisbe:* Think what thou wilt, I am thy lover's grace;

*Pyr.:* And like Limander am I trusty still.

*Thisbe:* And I like Helen, till the Fates me kill.

*Pyr.:* Not Shafalus to Procrus was so true.

*Thisbe:* As Shafalus to Procrus, I to you.

False tragic irony (where one speaker deliberately veils his language and the other takes only the surface meaning): *Henry VI, Part III*, III, 1, Henry and the Gamekeeper:

*H.:* And men may talk of kings and why not I?

*G.:* Ay, but thou talk'st as if thou wert a king.

*H.:* Why, so I am in mind; and that's enough.

*G.:* But if thou be a king, where is thy crown?

*H.:* My crown is in my heart, not on my head.

*Twelfth Night*, III, 1, Olivia and Violet (as Caesario):

*Oliv.:* I prithee, tell me what thou think'st of me.

*Vio.:* That you do think you are not what you are.

*Oliv.:* If I think so I think the same of you.

*Vio.*: Then think you right: I am not what I am.

*Oliv.*: I would you were as I would have you be!

*Vio.*: Would it be better, madam, than I am?

Irony:<sup>2</sup> *Antony and Cleopatra*, II, 2, Antony and Enobarbus:

*Ant.*: Thou art a soldier only: speak no more.

*Enob.*: That truth should be silent I had almost forgot.

*Ant.*: You wrong this presence; therefore speak no more.

*Enob.*: Go to, then; your considerate stone.

Dramatic asides are best illustrated (aside from individual lines) by a passage too long to quote, *Henry VI, Part I*, V, 3, where Margaret's remarks are all unheeded asides and Suffolk's are mere soliloquy. It is very like Eur. *Hecuba* 736-51, in which the soliloquy is Hecuba's, the unnoticed remarks Agamemnon's. Such an interruption as Macbeth's in Act V, scene 3,

There is ten thousand— Geese, villain? Soldiers, sir.

is not very different from *Ajax* 875-76,

ἔχεις οὖν; [or—]

πόνου γε πλῆθος, κοῦδέν εἰς ὄψιν πεσόν.

or Eur. *Supp.* 818, Adrastus and Chorus,

*Adr.*: ἔχεις, ἔχεις— *Ch.*: πημάτων γ' ἄλκις βάρος.<sup>2</sup>

I have not quoted at all from one of the longest and best line-dialogues in Shakespeare, *Henry VI, Part III*, III, 2, King Edward's wooing of Lady Grey. This differs from most classical stichomythia in that one of the two speakers is working throughout toward a definite end (cf., however, *Hippol.* 90 ff.), but contains most of the devices of the classical dramatists.

<sup>1</sup> See also p. 48, n. 1.

<sup>2</sup> Cf. *Philoc.* 210; *Cyclops* 683.

## CHAPTER VI

### STICHOMYTHIA IN MODERN DIALOGUE

The use of stichomythia by Shakespeare's dramatic successors is less interesting to study, because it is so manifestly an artificial product. The development of stichomythic tendencies in modern prose dialogue is worth studying, though it centers pretty closely about one man, George Meredith. Indeed, it might well be called a rediscovery rather than a development. However, I shall merely quote here two comments on Meredith's dialogue,<sup>1</sup> one of which sounds like a description of Sophocles' style, the other, of Seneca's. LeGallienne, *George Meredith: Some Characteristics*, pp. 45 f., says:

And it is a mistake to think that he can only write the subtle epigrammatical conversation of some of his sublimated types, for he is no less successful in those encounters where words follow each other like blows. One quality of his dialogue to which James Thomson has drawn attention is its atmosphere. Missing this, one must often miss meaning as well. Mr. Meredith has observed that two talking do not speak to the mere words uttered, but to all the *nuances* that accompany them, and then the various niceties of impression in the mind of the one addressed must be taken into account; so that without sense of the atmosphere, and ability to use one's imagination a little, the connection between question and answer is not always obvious. One must have some intuition for secondary meanings, and come prepared to make a running interpretative gloss underneath the mere words as we read.

On the other hand, for William Watson (*National Review*, October, 1889) his dialogue "is not dialogue, but a series of mental percussions; its hard staccato movement and brittle snip-snap . . . tires the reader." At any rate such dialogues as the famous "Dainty rogue in porcelain" passage in the *Egoist* are as truly stichomythia as anything in Greek.

I have said nothing of stichomythia in modern imitations of classic drama by such writers as Goethe, Browning, Swinburne, Arnold, because it throws no light on the problem of the appeal of stichomythia to the Greek mind, and for a further reason which may best be given in Lowell's words, exaggerated though these are:

To take lesser matters, since the invention of printing and the cheapening of books have made the thought of all ages and nations the common property

<sup>1</sup> For an example of that dialogue see p. 43.

of educated men, we cannot so dis-saturate our minds of it as to be keenly thrilled in the modern imitation by those commonplaces of proverbial lore in which the chorus and secondary characters are apt to indulge, though in the original they may interest us as being natural and characteristic. In the German-silver of the modern we get something of this kind, which does not please us the more by being cut up into single lines that recall the outward semblance of some pages in Sophocles. We find it cheaper to make a specimen than to borrow one.

*Chorus:* Foolish who bites off nose, his face to spite.

*Outis.:* Who fears his fate, him Fate shall one day spurn.

*Chorus:* The gods themselves are pliable to Fate.

*Outis.:* The strong self-ruler owns no other away.

*Chorus:* Sometimes the shortest way goes most about.

*Outis.:* Why fetch a compass, having stars within?

*Chorus:* A shepherd once, I know that stars may set.

*Outis.:* That thou led'st sheep fits not for leading men.

*Chorus:* To sleep-sealed eyes the wolf-dog barks in vain.

We protest that we have read something very like this, we will not say where, and we might call it the battledoor and shuttlecock style of dialogue, except that the players do not seem to have any manifest relation to each other, but each is intent on keeping his own bit of feathered cork in the air.<sup>1</sup>

Stichomythia as a form has had its day, but it has left its heritage with us in the prose dialogue of drama and the "Meredithian" dialogue of fiction.

<sup>1</sup> *Review of Swinburne's Tragedies* (1866), Riverside ed., II, 137.

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